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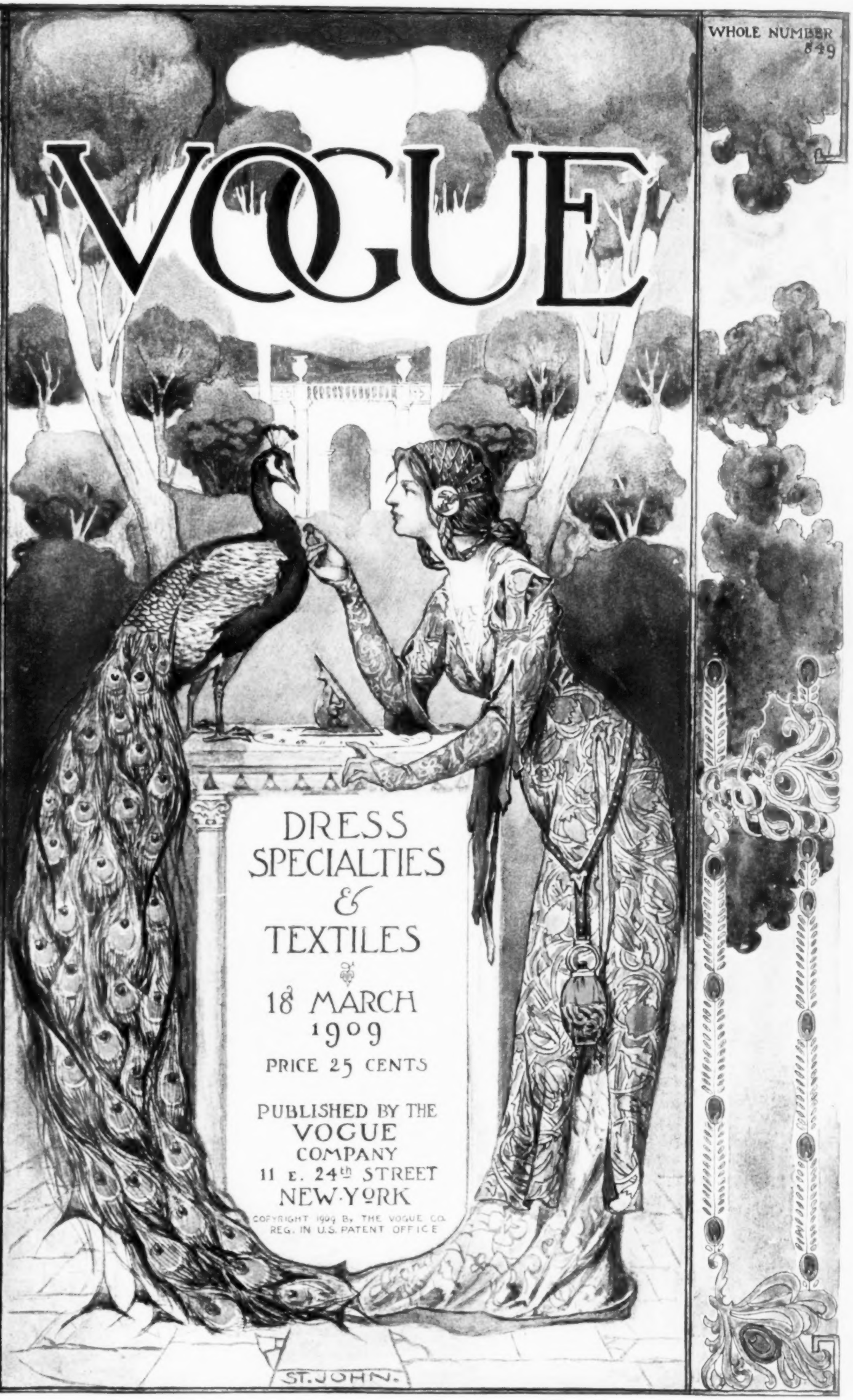

DRESS
SPECIALTIES
&
TEXTILES

18 MARCH
1909

PRICE 25 CENTS

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VOGUE
COMPANY
11 E. 24th STREET
NEW-YORK

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No. 178 No. 206 No. 46

Illustrative of the remarkable values presented by our Department of Apparel for Women, the attention of readers of Vogue is invited to the above most attractive special offerings for the current month.

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Special features are wedding rings in 18 and 22 karat gold, wedding stationery and cake boxes, souvenirs for bridesmaids and ushers

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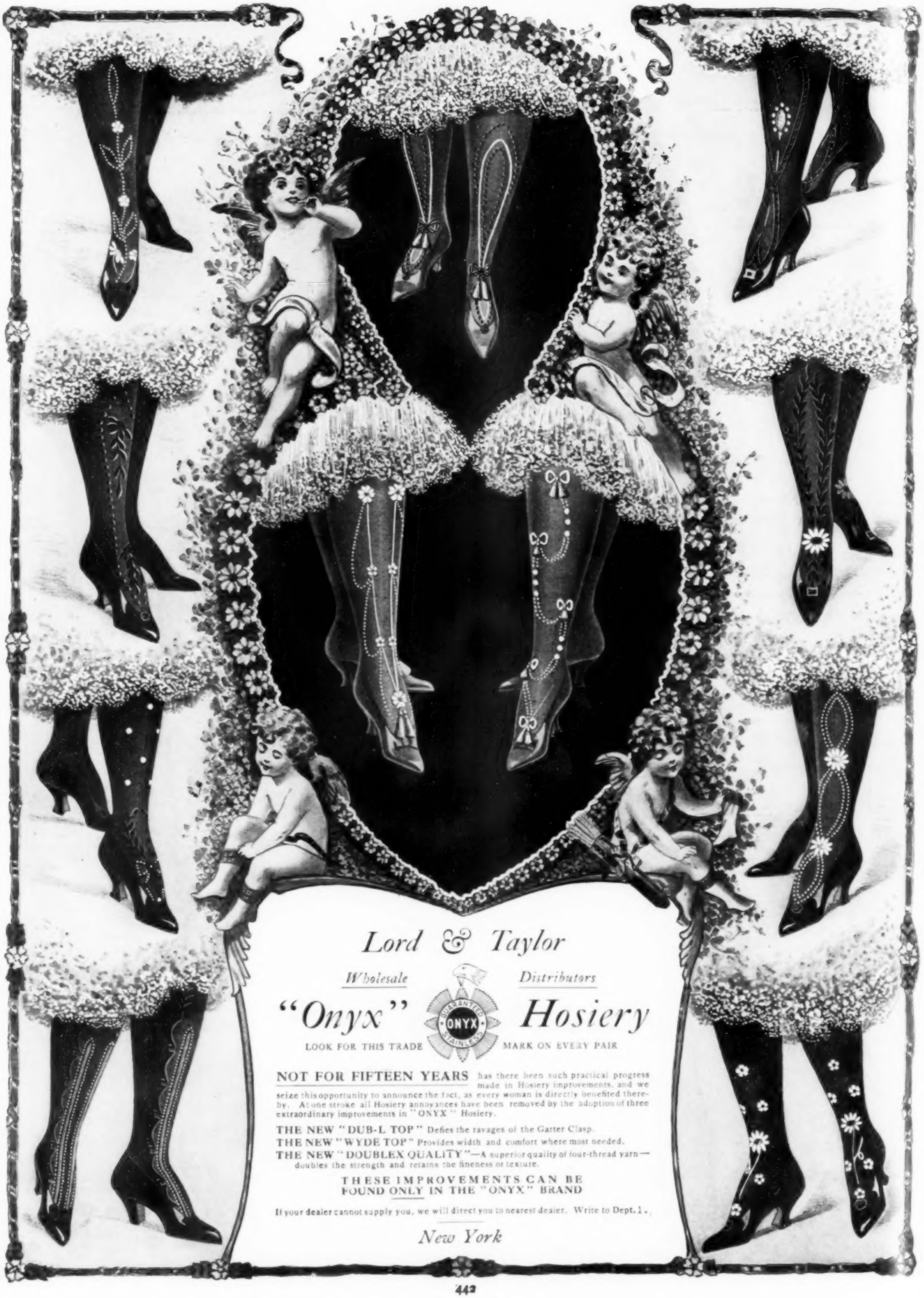
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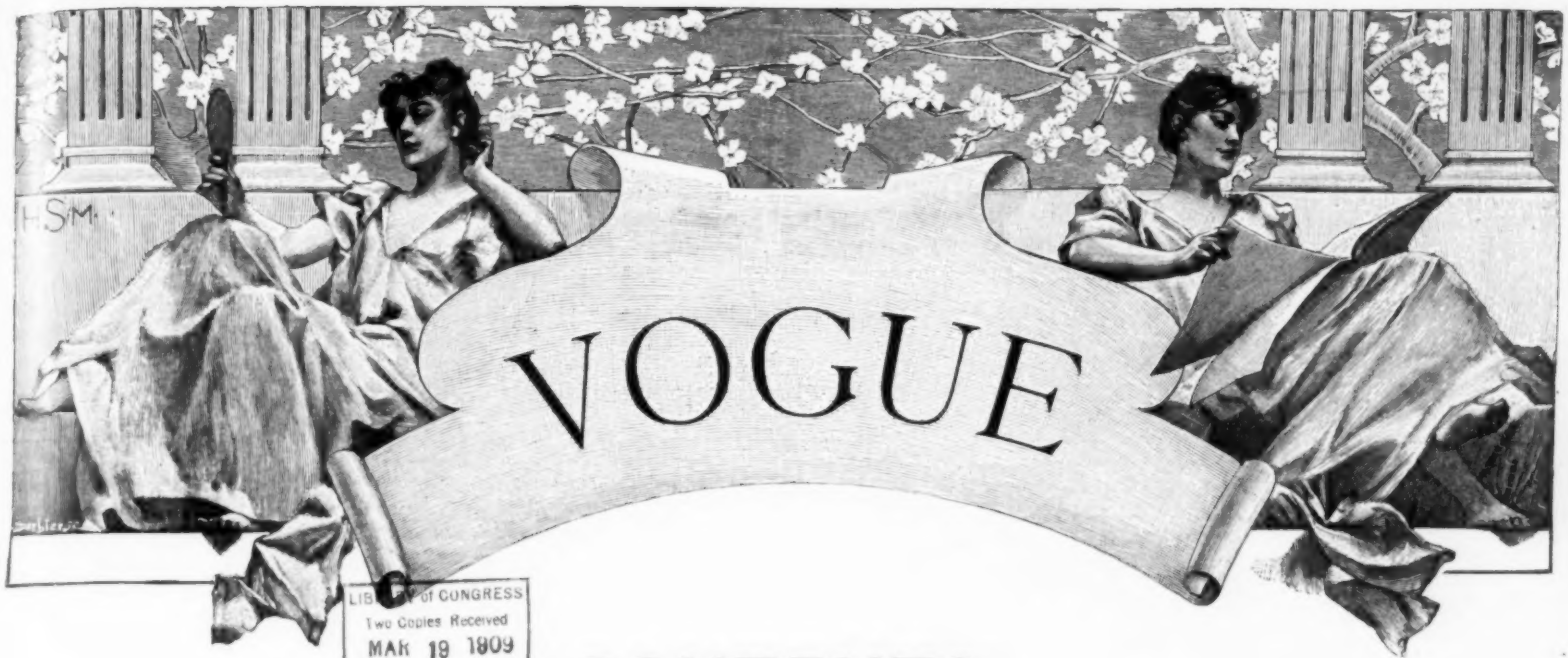

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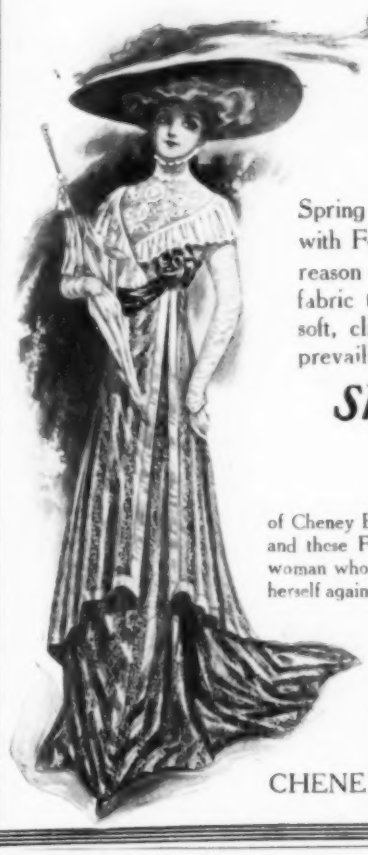

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Spring will be distinctly a silk season, with Foulards as the strong favorite by reason of the special adaptability of this fabric to the long, sweeping lines and soft, clinging effects demanded by the prevailing fashion. The Famous

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VOGUE
MILLINERY SUPPLEMENT

AN 1830 BONNET OF CHARLOTTE'S

QUAINT AND LOVELY MILLINERY FOR SPRING

ORIGINALITY THE KEYNOTE OF THIS SEASON'S DESIGNS—THE FAVORITE MODELS OF SMART HOUSES COPIED FROM FAMOUS PAINTINGS OF BYGONE AGES—TURBANS IN GREAT DEMAND.

INstead of the prophesied noticeable decrease in the hight and circumference of the crowns, these become larger and more pretentious of shape from day to day, and the brims, of course, have to follow suit, otherwise, with these gigantic proportions of the crown, the hats would appear grotesque. However, there is one new feature, which fully deserves enthusiastic welcome, and that is the disappearance of the monstrosities, only to be compared with an opened sunshade, which were not at all infrequent last season. Even though the hats are quite generously large, those eccentricities, luckily, are a thing of the past.

THE HEADGEAR OF MANY PERIODS AND NATIONS IS DRAWN UPON FOR INSPIRATION

The lovely, picturesque models copied from fashion plates and paintings of the Directoire and Empire periods are continuing their great vogue. They are a little different from those of last season, particularly in the outlines of the crowns, but no less charming and attractive.

One exquisite Directoire chapeau, originating at the atelier of Lewis, is conspicuous by the charming combination of tilleul (linden) green and deep black in which it is developed. The shape is a pressed one of exceedingly fine-grained Milan, the rich, lustrous black of which is beautifully offset by diminutively fine pipings of dull green chiffon applied to both crown and brim at even intervals. The former is slightly more slender, and perfectly flat at the top, increasing its circumference considerably towards the base, and the brim shows the traditional Directoire droop at the broader sides, while front and back flare up gracefully in soft curves, displaying a finely plaited chiffon facing in tilleul green, outlined by an inch-wide border of the black Milan. A softly crushed band of wide black velvet ribbon encompasses the crown, terminating at the left side over the stems of a full, spreading panache of ostrich tips in soft tones of green, shading into black—the trimming proper of this stunning model. The plumage is richly curled, and the heavy heads of the tips (there are fully seven) droop over both crown and brim in all directions, rendering the silhouette soft and graceful. Little slide-buckles of old silver, showing a beautifully wrought Rococo pattern are disposed here and there on the crown band, and effectively complete the tasteful ensemble.

TASTEFUL LEWIS MODEL

Fine hairbraid and soft, lustrous satin are cleverly combined in another Lewis model, vitally different, but no less fashionable and handsome than the one just described. This is a chapeau in cabriolet effect (only considerably larger than the original style), and is entirely in tones of Marjolaine, the lovely new amethyst shade. The crown, which is large and puffy, similar to the mob cap worn during the last decade of the eighteenth century, is made from a plateau of the hairbraid in a medium tone of Marjolaine, while the brim, which, in sharp contrast with the crown, is decidedly rigid, but follows its movement exactly, is covered with fine cord-shirrings of satin in a much lighter shade. The sides of the brim are flatly depressed, and the back portion, too, fits the head very snugly, and this treatment forces the front part to very slightly curve upward, giving a glimpse at the smoothly applied satin facing in the exact tone of the braid-crown. The garniture, in harmony with the simple, graceful contours of the shape, is simplicity personified. It consists solely of a large triple bow of soft, wide, crushed and folded satin ribbon in two darker tones of Marjolaine, placed over the back of crown and brim, and finished with a number of irregularly long ends, cut into points.

SHIRRED TULLE MODEL

From Camille Roger comes a demi-saison hat, for the making of which coarse-meshed Brussels tulle in a clear, rather cold tone of taupe—the new tint called gravier (gravel), furnished the material. This material is shirred at regular intervals on heavy cord, and is then applied to the entire surface as well as the under side of the foundation, swathing it snugly. The shape is practically in one piece, no dividing line between crown and brim being noticeable, and in more than one instance resembles a lampshade exceedingly large in circumference at the base, and from there gradually decreasing; the top is perfectly flat, and measures about 18 inches in diameter. The garniture is disposed at the right side and back exclusively; it consists of a number of rather short, but immensely full ostrich plumes, all in tones of taupe, and exquisitely shaded, which are bunched in panache effect, and so arranged that they spread lightly over the top, and droop a little over the outer edge. This relieves and modifies the rather severe, rigid contours of the shape wonderfully.

GAINSBOROUGH MODEL BY GEORGETTE

Fine novelty strawbraid, frilled and plaited, and looking exactly like little ruches of soft, highly lustrous satin, furnished the material for developing an ultra-chic chapeau from Georgette, recently imported. The braid, which shows a lovely, light tone of bois joli (on the order of old-rose, only much softer, and distinguished by a quaint undertone of pink-brown), is applied to the foundation in closely lapped rows, covering both crown and brim completely, and this even emphasizes the effect of fine silk ruching. The shape, which is of a most becoming, moderately large size, consists of a tymbal-shaped crown of exceedingly large circumference at the base, which, however, is rather high, and thus does not give an impression of overweight or bulkiness, and a gracefully curved brim in Gainsborough effect—slightly narrower, and drooping a little at the back, right side and centre front, and daringly rolled up to form a broad revers at the left side, where it is of increased breadth. This revers effects that the two sides of this model receive an altogether different aspect, which has a great deal to do with the unique and artistic quaintness the finished ensemble presents. A torsade of soft, crushed and draped velvet encircles the base of the crown and forms a large, loose knot in the centre front, where the garniture is fastened. This is a tall, "flou" touffe of wonderfully fine paradise aigrettes (in deep black like the velvet), which rises gracefully above the top of the crown, spreading out wide in a burst of silky, filmy strands, creating a startling contrast in association with the delicate rose tone of the straw braid.

REBOUX EXPLOITS A FASCINATING ELIZABETHAN MODEL

Reminiscent of the quaint headgear affected by the noblemen of the entire European continent during the reign of Queen Elizabeth of England and King Philip II of Spain, is a chic little model, designed by Caroline Reboux—a blocked shape of very fine black Milan. It is barely over medium size, and consists of a tall, dome-shaped crown, the dominant feature of the hat, and a decidedly narrow brim, which droops from the headsize all around, and shows quaint little revers of almost diminutive width at the sides. Like in the original model, the garniture is effected by means of flaunting ostrich feathers. They are wonderfully shaded in exquisite tones of soft Bosphorus blue (a new, exceedingly expressive shade of gray blue, distinguished by a faint cast of pale green, which shimmers beneath the surface), and they are proudly erected in the centre front of the crown, forming a short, but full, pyramidal panache, and caught down with a little bunch of stiff asters, anemones and bachelor's buttons in faded-looking tones of rose, dull blue and brownish mauve. A narrow galloon of tarnished gold is arranged about the base of the crown, and carries out the idea of unobstrusive originality, displayed in the entire character of this unique model.

SUPERB LEGHORN HAT BY MARIE LOUISE

TURBANS—RUSSIAN AND ORIENTAL IN CHARACTER

Nothing promises to be more popular than the turban, whether it be in Cossack or "casque" (helmet), in Mandarin or Shah effect, and the most exclusive models among the turbans are those developed from plateaus and hoods of soft, shimmering hairbraid, as this material, which is now being manufactured to the utmost perfection, lends itself to all sorts of fanciful curves and drapes.

One of the latest and most attractive chapeaux from Esther Meyer shows the unique outlines of the original Hindu turban in slightly modified form, and for its making a large plateau of pyroxylin braid in a dull, soft smoke gray was the chosen material. The crown rises slenderly from the centre of a puffed, crushed and tufted, thick round brim, the size of which is further increased by means of folds of mousseline de soie in a deeper tone of the same color, and the whole looks exactly like a mass of wonderfully soft clouds. In keeping with this effect, as well as with the original after which this model is fashioned, is the touffe of heron and paradise aigrettes, which affords the garniture. It is slipped immediately between crown and brim, and held in position by a crushed rosette of the mousseline, which in its centre bears a tiny tuft of velvet in a vivid tone of joyeuse (an intermediary between ibis and coral). As faint and inconspicuous as this touch of color is, in the soft blend of dull gray, it introduces a bright, cheerful note which is just the correct touch to give it character.

MODELS FROM POUYANNE, CAMILLE ROGER AND GEORGETTE

SIMPLE DESIGNS IN CHILDREN'S MILLINERY

In children's hats the shapes, particularly, are manifold. There is, for one, the Mexican hat, which enjoys great popularity among the little ones. This is a rather large shape of pressed straw, with broad, floppy brim, and a more or less tall, dome-shaped crown, which often extends into a sharp point. When of some serviceable kind of straw, Sumatra, for instance, or leghorn, this will make an ideal school hat, the trimming in this case being merely a silk sash, with fringed ends, or a simple crown band of ribbon, knotted at the back. The simpler the garniture of hats of this order, the better is the effect, and the more in keeping with the odd, quaint style of the shape.

Bersagliere shapes in smooth, rigid straw weaves (Milan, leghorn, Sumatra, as well as tagal) are also favored, they being likewise of great simplicity and becomingness as to outline. The crowns may be straight and low, or high, bowl-shaped, or pointed; the brim is in every case quite broad, and is boldly and daringly rolled up to form a revers either at the one side or the front, the remainder of it being flatly depressed, drooping over the hair. This style goes well with a trimming of silk pompons, or a sheaf of quills stuck through the revers, a scarf of Roman-striped silk, or of broad ribbon in plain colors hightening the unique effect. Napoleon shapes (three-cornered brims, and low, straight crowns) have also returned, and are much in demand for little girls of from four to ten years, as they also make splendid hats for ordinary wear. A silk cord with tassels, a little ribbon rosette, or a pompon or two is all the garniture required.

AFTERNOON MODELS FOR LITTLE GIRLS

The models for afternoon wear are a little more elaborate in development and design, but nevertheless they maintain the idea of great simplicity, which is indispensable with regard to correct styles for juvenile wearers. Leghorn flats and plateaux of Tuscan or Napoleon straw, with brims unbent and very broad and floppy, occupy the centre of the stage, and close to them range the little Directoire poke hats, also made of straw.

FLOWERS AND FRUITS THE FAVORITE GARNITURE

The garniture of these models are selected at will—flowers, fruits and ribbons, also dainty foliage wreaths. The field flower garlands, which, in fact, have never gone out of style, are exceedingly strongly featured this season, and show buttercups, cornflowers, poppies, full-blown and in buds, and marguerites in charming, unconventional combination. Frequently a few stalks of feathery blow-away are added to the ensemble, and in association with the brilliant tones of golden yellow, of deep blue, scarlet, and white of the flowers, and the various shades of green of the foliage, the soft gray produces a wonderfully pleasing effect.

Roses and apple-blossoms, cowslips and forget-me-nots, and also blue-bells, all are used on the afternoon hats for little girls, forming wreaths about the crown, or merely used in sprays and clusters, which decorate the centre front or side of the crown or droop over the brim. Among the fruits, the cherry is the most in evidence, and is shown in natural tones only, brilliant ruby, scarlet, pinkish yellow and black, and very often combined either with black or with deep green velvet ribbon. This garniture is particularly effective when placed on cream-colored or black leghorn shapes. Ribbon (both velvet and silk or satin weaves) is a very strong factor for trimming hats of this order, and is used to form bows, rosettes, choux or torsades.

DESCRIPTIONS OF THE ILLUSTRATED MODELS

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NO daintier and more becoming spring hat could be imagined than the lovely "création" from Charlotte pictured on the Supplement cover. It is developed from fine, supple Tuscan in plain and fancy weave, in a deep, soft tone of écru, and is fashioned along pure 1830 outlines, only very slightly modified and modernized. The crown is high and extremely large in circumference, drifting without a break into the brim. This latter shows poke contours pure and simple, bending down flatly at the sides, and gracefully curving upward in the front, and creating a silhouette of quaint beauty. The back of the brim is conspicuously short, a mere rim, and fits the head very closely. Wide moiré ribbon, soft and fine in texture, and showing a vivid, warm tone of bleu gendarme, is softly draped over the front of the crown, and clusters against the left side in the shape of a large, carelessly tied bow with long and short, irregular loops. It blends wonderfully with the deep, clear tone of the Tuscan braid, and effects a delightful contrast with the mount of roses massed over the back of the hat. These are quite large and full-blown, showing the original pinkish sulphur tints of the tea-rose and the glorious deep and pale pink of the La France, with natural foliage in reddish brown and bronze green, and complete the harmonious ensemble in the most pleasing manner possible.

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Fine leghorn in the exquisite tone of deep, soft yellow, which is only found in the most exclusive material, was employed for developing the ultra-chic chapeau shown on page 450. This model was designed and executed at the atelier of Marie Louise, and it is distinguished by particularly attractive contours of great originality, like most of the creations of this designer. Crown and brim are so closely connected that no dividing line is visible; the former—the dominant part of this hat—is of very ample width and hight, and is made more ornate by a lattice design of fine hemp braid in the exact tone of the leghorn. As to the brim, it shows a tendency to droop throughout its moderate circumference, particularly at the centre front and back, where it comes down at a deliberate slant, while the sides are very slightly raised, granting a glimpse of the smooth black velvet facing. A softly draped torsade of wide satin ribbon in pale cream tone is loosely twisted about the base of the crown, emphasizing the exquisite silhouette produced by the association of crown and brim. It terminates at the left side under the garniture—an enormous, wheel-shaped touffe of snowy paradise aigrettes of choicest quality. The long, silky strands of the plumage spread out like a sunburst over the crown, and droop softly over the brim, almost to the shoulders of the wearer, and in connection with the deep yellow of the leghorn, the rich black of the facing and the delicate cream tone of the ribbon torsade effect a color blend of wonderful richness and beauty.

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UPPER LEFT.—Pouyanne is the originator of the stunning model pictured in the first of the illustrations on page 451—an ideal chapeau to accompany dainty lingerie gowns. The material employed is deep yellow leghorn—the supple, pliable, exclusive kind, and the garniture is effected by means of narrow velvet ribbon, strings of oval cut jet beads, and masses of small crush roses. The shape, to begin with, is all in one, no dividing line between crown and brim being noticeable. The former is immensely tall, and very bulky, increasing in circumference from the round top down, and in connection with the rigidly drooping brim creating a consecutive line, which is novel and exceedingly attractive. The velvet ribbon is applied to the crown at regular intervals, forming three separate rows, each of which is caught down with a string of the jet beads. These rows meet at the back under a generous rosette of the same ribbon, from which long streamers are suspended. The front of crown and brim disappear under the mound of roses—small, cup-shaped ones, full-blown and in buds, and showing the most delightful tints of pale pink and deeper rose, with much foliage in tones of green and brown. The effect of this garniture in conjunction with the velvet ribbon is charming and of a delightfully quaint, old-fashioned grace.

UPPER RIGHT.—The first thing to impress one about this stunning model from Camille Roger is the unique conception of the shape, and the imposing, though remarkably simple garniture. The former shows turban outlines which are similar to those of the "bonnets à poils" of the Cossacks—an immensely tall, and equally wide, straight crown, flat at the top, and of slightly increased circumference at the base, imitating the lacking brim, and meant to be worn directly over the coiffure, overshadowing the forehead of the wearer. The material used for developing this chic model is supple, pliable novelty straw braid, very wide, and showing a rich tone of Troène (leaf green), of a high, satiny lustre, and irregularly plaited so as to suggest the weave of a basket. The garniture shows the same shade of green in the entire gamut of lovely tones blended with soft, delicate tints of taupe and pale beige. It is effected by means of a series of exquisitely fine-stemmed ostrich feathers, with long, finely curled flue, bunched up to form a full, tall panache, and erected in the middle front of the turban, lending grace to the outlines and relieving the ensemble of its somewhat pronounced rigidity.

TWO GEORGETTE MODELS

MIDDLE.—Reminiscent of the beautiful original Directoire contours is this stunning Georgette chapeau, for the development of which fine hemp straw in deep, lustrous black furnished the material. The shape, which is very voluminous, consists of a straight crown of great circumference and quite respectable hight, and a wide, exquisitely formed brim, which is rolled up ever so slightly in the front, and drooping gracefully at the sides, while the back is conspicuously short, and equally rolled up. Through this procedure the flatly applied facing of rich, black velvet is exposed to view; it offsets the beauty of the model's outlines to the fullest extent. The garniture introduces exquisitely blended tones of cinnamon brown, raspberry and soft willow green, which over the deep black straw and velvet facing are particularly effective. A large, wide section of soft, changeable taffeta, shimmering in all the tones quoted, is so draped over the crown as to cover it completely, thus greatly modifying the rather rigid outlines, and making them conform more to those of the brim. A big, soft chou of the same material forms a harmonious trimming at the right side, and a delightfully soft appearing finishing touch is added to the tasteful ensemble by a band of wide valenciennes lace, dyed a deep tone of cinnamon, which encircles the crown, and is twisted about the trimming chou, gracefully holding it in place.

LOWER.—The keynote of success in this exquisite model from Camille Roger is the great simplicity with which it was conceived, combined with truly artistic contours.

The shape is developed from coarse, but infinitely supple and pliable novelty straw in the deepest tone of Mogol (on the order of cinnamon brown, but with a pinkish, instead of yellowish, tone beneath the surface), and is braided in basket effect—an 1830 bonnet "par excellence." It is all in one piece, and is shaped on the order of a child's capote, with a flat, round centre section at the back, and is very broad and close-fitting at the sides, overshadowing the wearer's forehead as one is wont to see in the new large turbans. Five bands of inch-wide, deep sapphire blue velvet ribbon are laid across the front of the bonnet, and united at the back. They accentuate the deep warm tone of the straw foundation, and are charmingly in keeping with the delightful tones of the floral trimming, which is cleverly poised over the front of the bonnet—half-blown American Beauties in gorgeous natural tones, accompanied by a little cluster-bouquet of pale blue forget-me-nots, framed by foliage in vivid green.

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UPPER.—A Georgette model of exquisite beauty and imposing, though remarkably simple outlines, is shown in the upper illustration. It is developed from fine, jet black crin, and is composed of a tall, slender crown, dome-shaped, on the order of that of the original Mexican hat, and a broad brim, which droops softly on the right side, as well as at the front and back, and is stiffly turned up at the left side, forming a daring revers. The trimming carries out the stunning lines of the hat. It is effected by an enormously tall and full, though graceful appearing, panache of ostrich plumes, very fine-stemmed, pliable ones with long, silky flue in the soft tones of dull taupe and pale beige that are generally termed "naturel." This is erected at the left side of the crown, immediately back of the revers formed by the brim, and the lovely plumage tumbles over the top of the crown in a gorgeous cataract, swathing it completely, and adding several inches to its hight, also softening its contours to a surprisingly large extent. The centre front is trimmed with a cluster of medium large silk roses in delicate, faded tones of ashes of rose and deep, brownish ones, with velvet foliage in dull gray green, these soft tones blending wonderfully well with those of the plumage.

An exponent of the highest class in millinery is this other Georgette design. It shows becoming turban contours, partly Toreador, partly Cossack—and for its development fine hemp in a medium light tone of Gravier (the new

gravel tint) was selected. The crown, which is tall, dome-shaped, and quite large in circumference, is in its entire hight encircled by the reversed brim, and in this manner is practically concealed, except at top, which protrudes effectively, and the headsize is so large that the correct adjustment of this model necessarily is deep over the coiffure and the forehead of the wearer, overshadowing the eyes, and creating a novel silhouette. Wide, exquisite lace dyed a deep tone of beige and showing a lovely floral design on a sheer background is arranged over the brim revers, masking it completely, and is selected with the distinct intention of softening the rather rigid and severe outlines of the hat. The trimming proper, an enormous panache of handsome ostrich plumes in deep amethyst tones, carries out the same idea. It is disposed at the left side of the brim, forming a huge rosette, with some of the feathers rising high beyond the top of the crown, and is secured with a lovely cabochon made of strings of amethyst, gold and wax beads, with a large, deep green peridot in the centre, from which are suspended two pear-shaped pearl drops.

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Pressed shapes of fine crin are used for many of the most elaborate and elegant models this season, and are shown in great variety of form as well as color, comprising all the latest French shades. On this page is illustrated a particularly pleasing model, all in pale lichen green—a large-sized shape showing the new season's characteristics in the extraordinary circumference at the base of the rather tall, conical crown, and the wide, rather rigid brim, with its barely perceptible droop at the sides, and the smart little tilt of the outer edge at these points. As the headsize of the crown is little short of enormous, the upper part of the brim reaches well into the crown, reducing the size to quite a considerable extent, and in this manner the correct adjustment of the shape—not over, but on the coiffure—is insured.

Exceptionally smart is this shape of pure white novelty straw braid. It shows as an immensely tall, cylindrical crown of rather large circumference, perfectly flat at the top, and this is succeeded by a narrow, little brim, of the same width all around, and drooping very slightly in front and back, as well as on the sides. The rows of the supple, flexible braid are almost two inches wide, and very closely lapped, and are not applied to the foundations in spiral fashion, but each row separately.

One of the newest features in the hat shapes this season is a tendency to make the crown of fine horsehair, and the brim of Milan to match, and to outline the latter with a contrasting Milan border, measuring from 1½ to 2 inches in width. The model shown in the illustration represents this new type most attractively, demonstrating a medium high, though extraordinarly broad, tymbal-shaped crin crown, and a wide Milan brim, which droops à la Watteau throughout its circumference, forming a shallow revers at the outer edge of the left side, thus disposing cleverly of the additional breadth. The Milan border outlining the brim measures fully two inches in width, and shows a vivid tone of light Veronese—the exquisite soft green tint seen in linden foliage—which, in association with the deep black, produces a novel and exceedingly pleasing blend.

Novel in outline, and remarkably chic in effect, is the new departure in hat shapes shown in the last illustration. It pertains to the much-affected variety of turbans, and for its development a new, loosely plaited kind of novelty straw braid in a deep mole color (taupe) furnished the material. It is all in one piece—a huge crown of immense hight, flat at the top, but otherwise formed exactly like a kettle, hence the name "chaudron." The lacking brim is indicated by a slight increase in the circumference at the base of this crown. The garniture of models on this order as a rule is conspicuously simple, a touffe of aigrettes, a handsome quill or a stiff spray of long-stalked flowers caught down with a jet cabochon or a ribbon rosette being all that is required; the unique, quaint shape would not harmonize with a more elaborate trimming.

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Upper left.—Hat of rough Jap straw in a raspberry pink, trimmed with a satin scarf, half of which is in raspberry and the other half in a Dresden pattern of pink, old gold and green. It is knotted at the left side, the fringed ends hanging over the brim.

Upper right.—Prima donna sailor of fine Milan straw with a red satin scarf polka-dotted in white, tied in a loose bow on the left.

Middle.—Large turban of Milan straw trimmed with black velvet ribbon and two large novelty wings.

PRESSED SHAPE OF FINE CRIN AND A SMART HAT OF NOVELTY STRAW BRAID

Lower left.—Prima donna sailor of rough Jap braid in corn yellow. It is trimmed with a scarf similar to the one in the upper right, only here it is tied in a large bow at the middle front.

Lower right.—Hat of Milan straw, having a high, square crown and a mushroom brim, slightly turned up at the left. The trimming consists of satin ribbon in a rich golden brown and self tone wings.

MILLINERY POINTS

Field flowers are having quite a vogue this season. Cornflowers, especially, and marguerites, also small poppy buds and large, full-blown ones, with loose, fluttering petals. A lovely little toque, oval in outline, was completely covered by a thick garland of marguerites, cornflowers and little poppies, all in their natural tones, and accompanied by sheafs of feathery grasses. A tall aigrette of golden wheat was erected at the left side, military fashion.

On a rather large chapeau, the big, puffy, bowl-shaped crown was formed by a compact mass of cornflowers; tiny little ones in vivid tones of royal blue, as well as in pale, faded tints. The brim of deep brown, coarse basket straw drooped all around its circumference, and was trimmed with velvet ribbon loops in the tone of the flowers, and with irregularly applied clusters of ferns and grasses.

Some of the most exclusive new models were copied from antique Rococo hats, painted by Watteau and Boucher, and show the regulation Rococo contour—wide, fantastically curved brims, flaunting up daringly at one side or the other, and lavishly employed ostrich plumage as a garniture. One chapeau on this order was of very fine leghorn, and its garniture consisted of a full panache of ostrich tips placed in the centre front. They were in pure white, but tinted in delicate pastel tones of primrose, nile green, soft rose, mauve and antique blue at the ends of the flue. A thick, double string of large wax beads was twined about the crown, and completed the charming ensemble most effectively.

Bachelor's buttons in soft tones of mauve and wistaria were thickly massed over the entire foundation of a large Cossack poke, covering every inch of the surface of both crown and brim. No other material or trimming was employed, save a soft twist of velvet in a lovely, dull tone of cerise, which was caught down among the flowers, effecting a smart crown band, and producing a wonderfully good effect in association with the flowers.

Sweeps of long, fine, straggly fancy plumage are used to great advantage on large-brimmed shapes in poke or Directoire effect.

Velvet ribbons in all shades and black, and mostly in widths from three inches up, are among the strongly featured trimming accessories this season.

Pond lilies, iris, orchids, Easter and tiger lilies, all in great demand, are shown in the natural tones as well as effective artificial ones—deep rose, fraise, dull green, and faded bronze and copper tints.

There is an increasing tendency towards the adoption of vague, undecided pastel and aquarelle tints in the new hats. Vivid or harsh tones are taboo, at least where the material for making the hat is concerned. Sometimes with an otherwise pale or subdued ensemble of shades, a touch of a brighter shade, which, however, must be very inobstrusive, is a most welcome addition.

Pale saffron and sulphur tones are new and especially good in ostrich and other fine plumage on a foundation of black or dull gray.

A New whim of fashion is to associate a rose of deep pink or claret color with one in golden yellow or antique gold. The effect is startling, for the one shade throws the beauty and expressiveness of the other into relief, dull green or brownish foliage forming a clever intermediary between the two.

ODD SHAPE OF HORSEHAIR AND MILAN AND A TURBAN OF NOVELTY STRAW

VOGUE'S
Spring Exhibition of Millinery

A Large variety of the choicest designs of the leading milliners of Paris is now on exhibition at 373 Fifth Avenue, New York. These models are not for sale, and are shown only in the interest of the millinery department of Vogue. The readers of Vogue are cordially invited to view these model hats.

JAUNTY SPRING WALKING HATS

FROM BURGESSER

FOR DESCRIPTIONS OF HATS SEE PAGE 452

MISS FERGUSON

AFTER A PAINTING BY ROMNEY

Reproduced from an artist's proof etching, painted in color from a copperplate in one printing.

Courtesy of William Clausen

A PLEA FOR COURTEOUS CAMPAIGNING.

TO abuse the other side is sometimes an indication of a weak case, and therefore should not both the vivisectionist and the anti-vivisectionist, the suffragist and the anti-suffragist, take care how in speeches, letters to the press, and editorials, they impugn the motives and question the intelligence—often in language that is far from kind—of those who differ from them. Both of these questions are matters that intimately concern the whole race, upon their correct solution depending such grave interests as health and national political well-being, and since after all it is only through the thorough threshing out of honest differences of opinion that there can be any progress in a democracy, it does seem as though discussion might be conducted with less acrimony.

Being for the most part native men and women, those holding "anti" views are, as a rule, more dignified in their efforts to reason the public into accepting what they conceive to be right, and have not as yet publicly insulted their opponents, as did a certain over-zealous suffragist speaker at the Albany hearing, and a certain college professor at a recent woman's club meeting, but the plea is here made to all, for the sake of the fair name of their sex, to refrain from calling hard names in their discussions, and thus to set an example to the large number of men who interject personal abuse into political arguments, and who have on occasion turned even national campaigns into scandal-mongering episodes of a peculiarly odious type. Any cause worth fighting for has reasons for enlisting the interest of intelligent men and women, and incontestably the best way to persuade the indifferent and the hostile to an espousal of new ideas is to plead rather than to club. Indeed, violence of speech and action usually defeats the object in battles for the spread of ideas.

Another consideration which should awaken certain classes of propagandists to a realization of the inexpediency of harshness in presenting their causes, is that the public is always more or less prejudiced against an alleged reform which has to be advanced by rude methods, and will be apt to argue that, if the women leaders resort to insult and misrepresentation in order to carry their initial point, should the change come, they would renew their strenuous methods whenever they met with opposition in the carrying out of the new measures according to their ideas.

There is nothing to be gained by ill-bred tactics, but on the contrary, the appeal to reason, presented with courtesy as well as vigor, will win the victory, if victory there is to be. Just now the woman of this century is on trial at the bar of public opinion, and it is most deplorable that certain leaders should sanction brawling methods, which not only libel what is best in themselves, but is downright unjust to their opponents.

Fully five years of argument in regard to certain changes in this State are before the public, and how fine an example it would be if as between women fairness and courtesy were to be made characteristic of it.

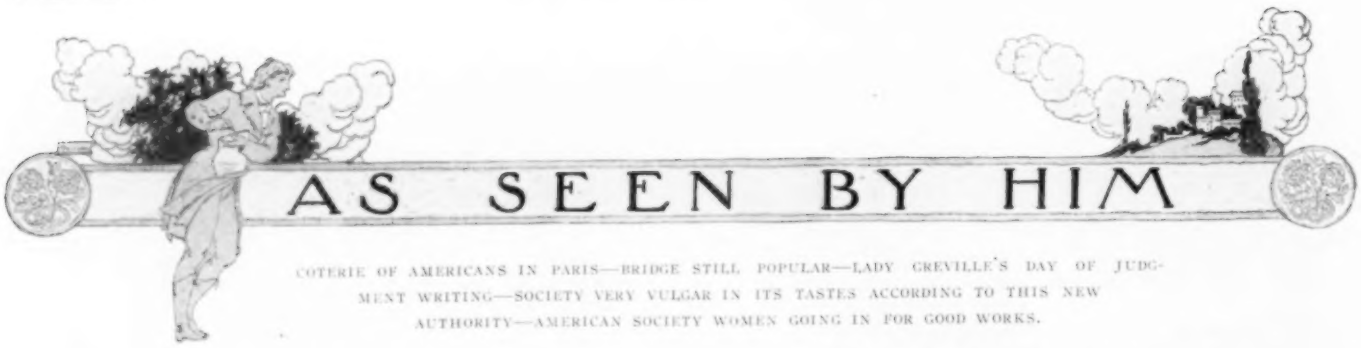
BARONESS MARIE VON PAUMGARTTEN
Who made her debut in December

Photographs copyright by Clinedinst, Washington, D. C.

MISS GEORGIA KNOX
A debutante of the season

MISS FREDERICA MORGAN
Miss Morgan made her debut last year

THREE POPULAR YOUNG WOMEN IN WASHINGTON SOCIETY



AS SEEN BY HIM

COTERIE OF AMERICANS IN PARIS—BRIDGE STILL POPULAR—LADY GREVILLE'S DAY OF JUDGMENT WRITING—SOCIETY VERY VULGAR IN ITS TASTES ACCORDING TO THIS NEW AUTHORITY—AMERICAN SOCIETY WOMEN GOING IN FOR GOOD WORKS.

After the first weeks of Lent, people have given up even the semblance of entertaining. The south has had its "clientele," and although it is becoming quite warm in Florida, many linger on until April. Aiken has always its season until after Easter, and others wishing to remain nearer home are at Lakewood and Atlantic City. I intend to go to my place in Southern Georgia for a short time, and remain there until after Easter. There is no spring season in New York. When Lent is over, there is a fortnight of weddings—and there are few of importance announced this year—some dances at the different classes and a charity performance or two. The opera houses will have closed, the theatres will have begun to plan summer seasons, and then the Coaching Parade and then —nil.

But the spring for all that is delightful simply because it is so informal. Many of us will have gone to Europe, for May is always most enjoyable in London, and for women adorable in Paris. For the next two months the attention of the fair sex will be devoted to chiffons. The American invasion of Paris is about to begin.

American Coteries in Europe

There are many little sets over there, and there is now that disposition to have just two or three intimates and to see them all the time. Mrs. Griswold Gray has her circle, and the fascinating Madame de Weert, an American also, travels around with a few friends. Then there is Mrs. James Hayden, a widow of last year; Mrs. Munroe, Mrs. Ridgway, Mrs. "Plus" Moore, Mrs. Charles Carroll, Miss Fanny Reed, the Paynes, Mrs. Bell, Mrs. George Law, and so on—each at the head of a "coterie" (this is a word I loathe, but I use it in default of any other). Just now bridge seems to be the prevailing passion in Paris, and it has an awakening in New York. I am told that in the suburbs and in Brooklyn—places I know but little about—that it is Duplicate Whist. But I have not forgotten a hand at bridge, in the south, where some dweller of one of these places insisted upon exclaiming, "Bridge it!" and using other weird terms. I do not doubt that bridge has come to stay with us for quite a period, especially as the King of England plays it—and that rather badly, I should imagine, from all accounts.

Vices of To-day Unlike Those of Yore

Our English guests have also left us, and day by day the newspapers are printing new opinions and new interviews from them and others on the subject of American women. I believe I have referred at some other time to some of these, but recently I obtained the true text of an article by Lady Violet Greville in one of the English magazines. She does not go in red-handed for Americans, and only refers to them once, when she says that divorce has grown to be a habit with many of them. In Society and Its Morals, Lady Violet Greville voices some truths and many platitudes. She says that we have left behind us the coarseness, the drunkenness and the bad language of our Georgian ancestors, but we have also lost the earnestness and singlemindedness of the Puritans. This is more applicable to England than to this country. We still preserve much that is Puritanical, but unfortunately we are not consistent. All the hue and the cry about immoral and indecent plays are very fine, but it is only a repetition of other times, and then—nothing. We allow our girls to go to Camille, which is extremely immoral, and is only redeemed in these days by its being stupid and absurd. All the ladies whose sorrows were depicted by Sara Bernhardt and the late Fanny Davenport were persons who led anything but correct lives and who gloried in their misdeeds. We also made a demonstration against Mrs. Warren, and then countenanced the play the following year, and it died of its own sheer dullness. I am afraid it will ever be so. In giving a theatre party for young people, it is quite difficult just now to know where to bring them. You have indecent plays, immoral plays and stupid plays, and there seems to be no medium.

Getting On Our Only Ambition

The desire to get on, according to Lady Greville, is our only desire in common, our only love is that of money and our only one vice selfishness. Laxity of principle, a disregard of duty, a desire for liberty verging on license and a lazy contempt for religion are among our drawbacks. What a formidable catalogue. It is true that there is little churchgoing, except among those whose creed makes that a condition. Churches are experimenting in all sorts of novelties in order to attract or to bring back the stray ones. We have the Emmanuel movement, a species of Christian Science; a little bit of socialism such as the Rev. Mr. Percy Grant allows in the Church of the Ascension, and a hundred other things. In some of the out of the way churches, I read that there will be dance halls and theatres attached. Perhaps the week-end has much to do with the non-churchgoing. In a few of the large houses, however, every facility is given, particularly where the hostess is supposed to have English proclivities. For instance, Mrs. Ogden Mills makes it quite easy for her guests to go to church, when she is at her place on the Hudson. But there is no doubt that entertaining is much in vogue on Sunday. There are many persons at bridge parties, and others take their motors and get away as far from the city as possible. In many of the Fifth Avenue churches the pews of prominent people are nearly all occupied by strangers.

Marriage Lightly Considered

And there is a lack of reverence in nearly all classes. Lady Greville finds a disregard of the marriage tie in society, and in this country it is even worse. Few realize that marriage should be a sacrament, and the Rev. Dr. Houghton of the Church of the Transfiguration, one of the most zealous of Protestant Episcopal clergymen, insists that those who come to him to be married must give full account of themselves. They must be baptized communicants and not divorced people. I mention Dr. Houghton because his church is in the centre of the hotel and theatrical district, and it has been a favorable place for informal weddings. The only thing that interests us now, says Lady Violet Greville, is an unhealthy curiosity as to the unclean, the dark, the debased corners of the world, in which we prefer to grope rather than to lift our eyes to the clear vault of heaven. In fact, this good lady concludes, "The principal trait of the present generation of society is vulgarity. Self-advertisement is the breath of its nostrils to the modern man who shows the details of a private life to a gaping public."

Manners Not of the Best

And there is a decay of good manners, and some wretched examples of the worst kind are practised by young people. The picture is quite dreadful, and it is true that Lady Violet is the daughter of a duke, and all this delights her audience, composed principally of the middle classes, who revel in the contemplation of the vices of those in a higher plane of society. At least, it is some consolation for the barrier which exists between them, and which seems almost impossible of being climbed. I remember once a little virtuous bourgeoise who sneered at all the titled women and the fair Americans in Paris, because they wore other than white stockings, and because—well, perhaps it does not behoove me to write of such things, but I must give an idea of the prejudice of this person —because their lingerie was fine and embroidered or beribboned or a little artistic. The middle class French woman, like some of the Swiss ladies, sticks to the plainest materials made in the plainest manner, and I really believe she would wear boots with elastic gums.

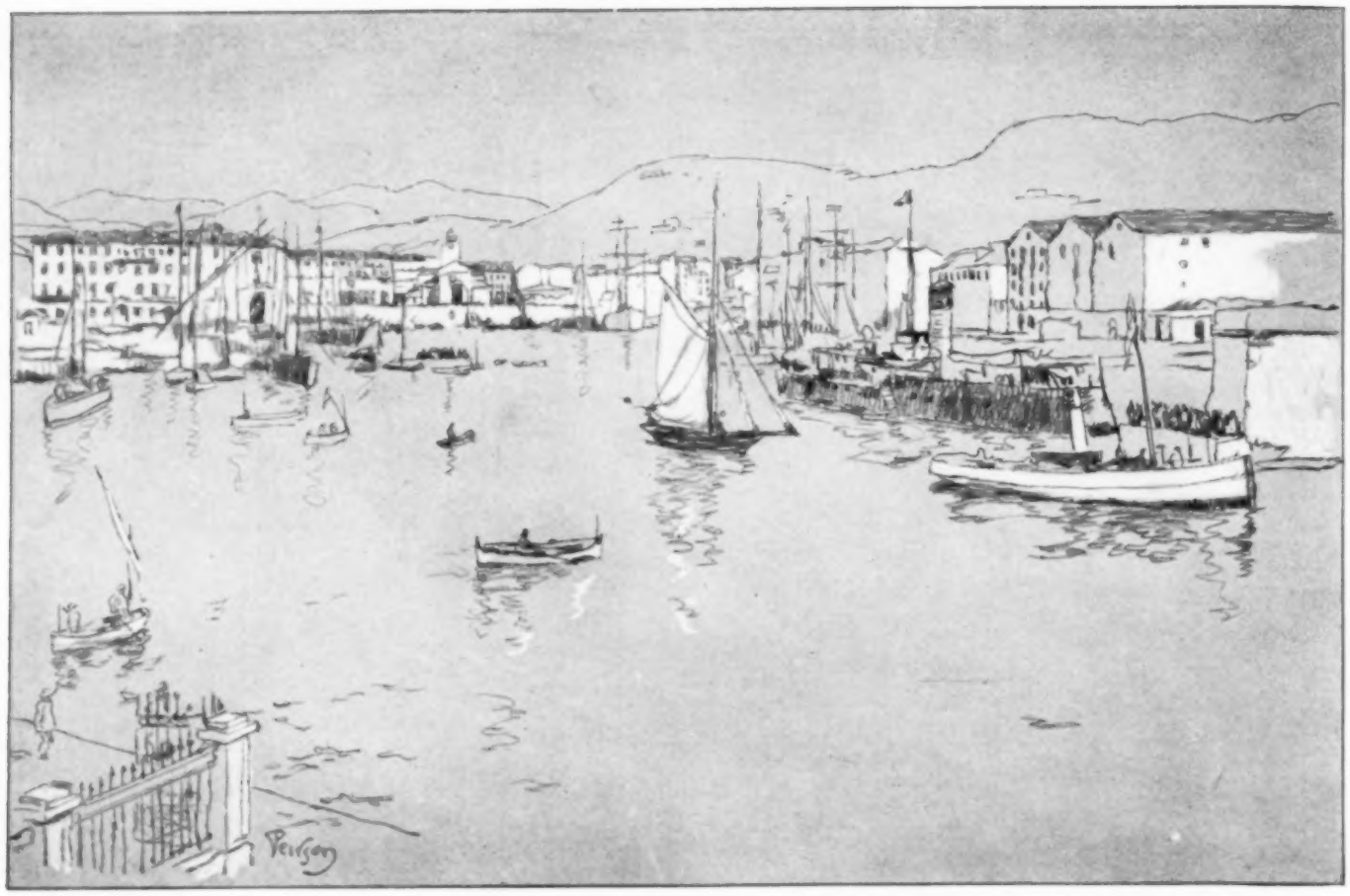
American Society Women Benevolent

In New York, however, although we see much of divorce, we have not come to the pass exactly described by Lady Violet Greville. This winter our women of fashion have taken much interest not only in serious topics, in subjects relating to civic matters, but also in many works of benevolence. Perhaps some of us do not sympathize with Mrs. Mackay, Mrs. Philip Lydig and Mrs. William K. Vanderbilt, Jr., in their suffrage crusade, but we must acknowledge the good work they have done in other channels, and all through Lent many of the women in this set have been holding meetings, arranging entertainments for charity, devising plans for the relief and the betterment of conditions for helpless mortals and dumb animals, and for these deeds we must indeed congratulate ourselves that American women—and they all follow the lead of New York—are not going just now to the "demnition bow-wows."

MR. WILLIAM DEAN HOWELLS

FROM THE PAINTING BY FRANK FOWLER

See text, Portrait Painters of To-day, Page 504



THE HARBOR

NICE; THE CAPITAL OF CONVALESCENTS

BY E. A. C. VALENTINE.

Susceptibility to bodily disorders seems to keep pace with increasing affluence. Where our ancestors had to endure we now endeavor to cure by that excellent remedy, a change of climate, and it is this that has given such vogue during the winter season to places like Florida, Egypt and the Riviera. And because winter, with its brief days and rare glimpses of sun, in most of the European capitals, is a dreary thing, it is easy to understand why the Riviera has become such a popular refuge with the advance of the autumn season.

On kiosks, at railway stations, in the windows of traveling agencies, everywhere the eye is greeted by familiar posters picturing the allurements of the "Cote d'Azur," with its horizon of dazzling Mediterranean blue, its groves of orange and lemon, its white-walled villas contrasting with the green of the foliage and the yellow of the rocks, and this irresistible appeal is increased by the special railroad accommodations offered the traveler. From almost any point in Europe trains de luxe carry one thither with the utmost comfort and dispatch. The pale-peaked Alps are scarce beheld through the car window before one plunges into tunneled darkness and emerges into the radiance of a clime that by comparison appears to be the region of Amida's spells. The quickness of the change from winter's leaden reign of a few hours before has the effect of raising the spirits of the most melancholy and filling him with dreams of health-giving dalliance amid the incomparable picturesqueness of out-of-doors life.

CAPE MONTBORON

What was known as the Riviera, in the special sense of health seeking, consisted a comparatively short time ago of that delicious coast stretching from Genoa to the curving French shore bathed by the Mediterranean, and including such popular resorts as San Remo, Mentone, Nice and Cannes; but in recent years the region of fash-

ionable recuperation has extended to the other side of Genoa with its almost equally ravishing Mediterranean shore-line, and its innumerable small attractive winter stations, of which Rapallo and S. Margharita are the most flourishing and enjoyable. Less generally patronized by the foreigner at present, this section of the Italian Riviera bids fair in time to vie successfully with the Franco-Italian border, from which it is fortunately still demarked by a far more moderate scale of prices in the matter of hotels and pensions, and where living has a superior charm for many in that it retains a greater measure of simplicity.

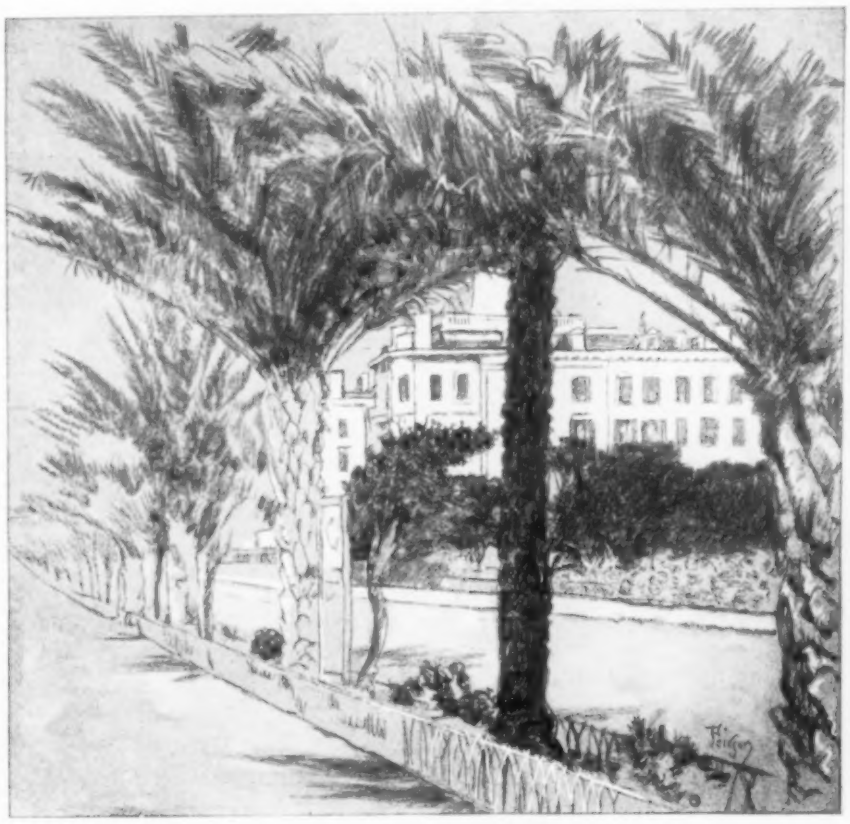
JARDIN ET CASINO MUNICIPAL

The Riviera has always been noted for the extreme luxury and artificial color of its life. Every ray of sunshine, so to speak, is purchased at a cost that makes a winter's stay an easy indulgence for the affluent only. Hotel rates, the rent of villas—in fact, everything that pertains to the enjoyment of existence outside of what nature herself dispenses gratuitously—attests the pre-emptive presence of wealth in this retreat of the world's elect. Nice, the chief of Riviera resorts, has long had the reputation of being one of the most expensive places of sojourn in Europe—a fact that may be said to increase rather than detract from its charms in the estimation of that considerable class of the newly rich which prizes an environment in proportion to its tax on the pocketbook—and San Remo and Cannes, its near neighbors, approximate so nearly to Nice standards as to offer practically the same privilege of spending money. It is, indeed, this inflation of prices that bar not a few from this earthly Eden.

The journey from Genoa to Nice is one of exhilarating delight, giving one an idea of the pleasures that await one as the overture gives an idea of the opera it introduces. The Strada della Cornice, or carriage way, running from Genoa on to the French frontier, is almost invariably chosen instead of travel by rail, even when time is a factor, because of the surpassing panorama of sea and shore it discloses so advantageously. Nothing better in the nature of roadways is anywhere to be found by the motorist, and yet even speed mania must yield to the charm of a leisurely passage through a region of such traditional beauty. Every mile calls for new praises of nature's painting, and the exquisite setting of golden wave-washed coast, that has been used with so much effect for human habitation, shifts and changes with all the rapid and unending combinations of the kaleidescope. Hamlet succeeds hamlet, each more romantically situated than the one before, and villas hanging on gray promontories, or smothered in luxuriant greenery, seem to speak the poetic temperaments of their occupants. The cliffs are a continual phantasy of form, and the gleam of the sea takes the magic tints of melted gems—now tenderest turquoise, low lapislazuli and the deeper tints of jade—as the road plays hide-and-seek with the sail-flecked Mediterranean. For prodigal picturesqueness of a like order among the familiar highroads of travel, the drive from Sorrento to Amalfi is only to be compared with this reputed route to Nice and its kindred rest-resorts, and for that reason it is certainly to be selected in preference to the road from Marseilles.

GENERAL VIEW

Nice enjoys a natural beauty that at the same time is so highly protective as to ensure its popularity as the capital of invalidism par excellence. No great distance from the Italian frontier, and in easy reaching distance of Cannes, Mentone, and other rivals of the cosmopolitan health seeker, it has a fine harbor site at the mouth of an inconsiderable stream called the Paglione which empties its waters—when the summer heat has not dried its flow—into the Baie des Anges. On the north it is sheltered from the wind by hills that rise, terrace upon terrace, until they melt in the azure distance of the main ridge of the Alps. Its temperature, in consequence of its position, is usually of a most desirable winter mildness, and a snow storm is of extreme rarity, as is also the fall of the thermometer below freezing point on more than a few nights in the year. Indeed, the benefit of its even climate for weak lungs has been recognized since far back in the middle ages, which it antedates as a city. The town, spreading



PROMENADE

to the water's edge, ascends towards an isolated steep, once crowned with fortifications, but now laid out as a public park with semi-tropical trees and shrubs, and at the base of this hill is the old town, separated from the modern quarters by the Paglione. One of the most attractive features of Nice is its superb embankments; a series of quays begun in the eighteenth century and extending along the whole front of the town on both sides of the stream, which is spanned by the Pont des Anges, at the beginning of the spacious Promenades des Anglais, the delight of pedestrians. There are also similar embankments bordering the course of the Paglione, where is situated the famous Place Massena, the lounging place of foreigners, who make it their chief rendezvous during the morning and afternoon, and where excellent bands add to the pleasure of its animated life. The openness of Nice, due to its innumerable promenades, public squares and gardens, is one of its particularly happy features, while the cleanliness of the streets in the modern quarter, where handsome hotels and houses are to be found, add to the pleasure of that open air existence for which the city has been specially designed. Besides its old cathedral, the town has a notable modern church, Notre Dame by name, which was erected in 1837, in commemoration of the preservation from cholera, and theatres, libraries, a museum and various other public buildings in keeping with so prosperous a centre, for Nice is not only a resort of well-to-do invalids, but a place of considerable industrial activity, with a permanent population exceeding half a hundred thousand.

The life of Nice during the wintertime is not especially distinguished for gaiety. Its pleasures are rather those of the valetudinarian order, consisting of morning strolls and afternoon drives; the listening to music in the public squares; shopping on the quays of Saint-Jean-Baptiste and of Massena, and enjoying that rest much needed by those who spend the remainder of the year in the fashionable whirl of great cities. The proximity of Monte Carlo offers its relief of excitement when desired, and a large proportion of those who are the most steady habitues of the Casino make their stay at Nice, while spending the day at the former place. Yachting is also a favorite pastime, in consequence of the fine harbor, which is a shelter during the season for the luxurious steam launches of titled worldings making the tour of the Mediterranean, and motor cars are always carrying visitors to and from the countless villas in the neighborhood. It is only in the spring that the town throws off its pleasant trammels of inertia to celebrate, after its immemorial custom, the death of King Carnival. At such time it is transformed into a capital of saturnalia, where extravagant merrymaking is given full license, and the influx of visitors eager to take part in the warfare of flowers and confetti is such as to tax hotel accommodations to their utmost limit. The spring months, though touched with greater gaiety, are far lass beneficial to invalids than the winter, for the temperature at this season is susceptible of many caprices dangerous to weak lungs, and the mistral, which is the greatest plague of the Riviera, is then apt to blow with such trying frequency that the visitor must exercise caution against the sudden drops of the thermometer. Climate, even at Nice, is one of those words which one uses qualifiedly, and neither there, nor indeed in any of the much vaunted health resorts of the world, is it always truly ideal. Like the fountain of Ponce de Leon's quest, it is the will-o'-the-wisp of the valetudinarian's brain, and yet for those content with less than perfection few places are more desirable for a winter's sojourn than Nice.

OF FOREIGN INTEREST

THE remarkable revival of roller-skating has been quite a feature of London's leisure activities this winter. Ever since the giant rink under the vast dome of Olympia was opened in December last the tide of enthusiasm for this form of skating has risen higher and higher. In a word, roller-skating is fashionable. Any mid-week afternoon between the hours of three and five motors and carriages in a constant stream besiege the approach to Olympia bringing fashion and beauty and skating enthusiasts in plenty. Six times round Olympia's rink equals a mile, which gives an idea of its immensity. This size is a great boon to the figure-skater, and a still greater to the waltzer; and waltzing is very popular at Olympia, and the desire among the rank and file of skaters to learn it is intense and general, as anyone of the twenty-eight professional instructors can tell. The popularity of Olympia is such that the daily attendance is between 6,000 and 7,000. Three thousand skaters can skate at one time.

This week the first Aeroplane Exhibition in England is being held at Olympia. It is hoped that some of the actually tried aeroplanes, which have been used by the Wrights, Farmnn, Blériot and others, will be exhibited. Naturally they would be much more interesting in the present state of aerial travel, than untested machines.

Do Americans ever make pilgrimages to Lafayette's birthplace, the Château de Chavaniac, in the Department of Haute Loire, which has, by the way, just escaped being destroyed by fire for the second time? The original building dated back to the fourteenth century; it was replaced by another in 1701, and this was restored in 1791. The room in which Lafayette is said to have been born contains many relics, among them the blue velvet saddle he used in 1830. The general's library of about a thousand volumes, bearing his ex libris and his motto, Cur non? is preserved in a gallery.

M. Fierens-Gevaert, the authority on Flemish art and history, has just discovered a Memling in Sicily, at Polizzi Generosa, where Baedeker has already announced the presence of a Flemish picture, without, however, being able to name its author. M. Fierens-Gevaert has no doubt of its origin, though others have mentioned Van Eyck and Hugo van der Goes in connection with it. The work, which is in triptych form, represents the Virgin dressed in a red cloak, and seated on a throne of gold, the Child Jesus in a blue dress on her knees. They are surrounded by four angels under a green canopy, and at one side is St. Catherine and at the other St. Barbara against a background of houses, and accompanied the one by a praying angel and the other by a person representing either the painter or the donor. The coloring is in good condition, though it needs cleaning; but the picture is split down the centre, and has been spoilt by the addition of a real crown and earrings to the Virgin's ornaments. The picture was originally intended as a votive offering from the captain of a frigate, who escaped shipwreck in the Tyrrhenean Sea to a church at Polizzi. This was in the fifth century. But it was intercepted on its journey between Palermo and Polizzi by Count de Collesano, who presented it to the church of Petralia. Hearing of this, the Polizzians sent 800 men to retrieve their property. It is now in the church of Santa Maria del Gesu.

PROMENADE DES ANGLAIS—NICE

CHARMING SUMMER FROCKS OF RACQUET CLOTH

FOR DESCRIPTIONS OF FASHIONS SEE PAGE 514

CARNIVAL FÊTES AND FASHIONS ALONG THE RIVIERA

FLOWER FÊTE—GOWNS SEEN IN THE TEA ROOM—YELLOW CLOTH COSTUME—COIFFURE OF A WOMAN IN PINK—BLUE SATIN, GOLD EMBROIDERED—THE NEW EMBROIDERIES.

The first of the Riviera Carnival fêtes began yesterday on the wide Promenade du Midi at beautiful Mentone, in a merry battle of flowers.

Alas, the sun, unusually so prodigal of its beams, refused to shed all its glory that day, as it only fitfully shone now and then. But the air was soft and mild; the palms rustled their fronds; the sea, sombre, rippled little white-edged wavelets; there was gay music in the streets, and laughter.

BATTLE OF THE FLOWERS

Enclosing the wide Promenade were the tribunes crowded with women gowned in white and gay colors, flower-decked and armed with the weapons of war, coarse-woven straw paniers heaped with odorous white lilacs, pungent yellow mimosa in great feathery branches, sweet-scented carnations, and deep-toned violets. The carriages that passed before the tribune in gay mimic warfare, not many in number, were unusually artistic in their decorative treatment of flowers. Two young girls gowned in leaf green sat in a large, yellow-lined carriage, with baskets of flowers at their feet. White stock, laid solidly together, covered the body of the carriage, the wheels, and the shafts. From each corner, trimming the horses' heads, and towering between them, were tall, nodding stalks of white lilacs. The girls in their leaf green gowning seemed a part of the flowers.

Four white-gowned maidens, with floating scarfs of violet tulle, filled joyously a carriage, a moving mass of mimosa; the horses seemed buried under it. Another mimosa trimmed carriage showed, also, the Carnival colors of poppy red and corn-flower blue in bunches of red poppies set among the yellow, and floating blue ribbons. The freight of laughing girls wore white and red. The parade over, the tribune emptied itself into Rumplemeyer's—the nearest tea-room. Men and women swarmed, taking forcible if laughing, possession of the little table for their group of friends. There was a river of tea; muffins, toast and cakes disappeared as by magic; the floor was strewn with little bunches of flowers that, thrown, had rested on the wide brims of hats; the scent of cigarettes replaced that of tea. Bending over the cake counter, interested in her selection of the toothsome dainties, was a young woman wearing an adorable scarf of ermine fur. Wide and long, it was fringed on the ends with the whole little animal, body, head, and tail, complete. All over the spotless fur, at intervals, were motifs formed of several black tails enclosing a head. A primitive, half-barbarous idea!

YELLOW CLOTH COSTUME

Less evident was an ermine coat with fronts rounding from the bust into a slender pointed back that touched the hem of the white cloth skirt. All the edges were fringed with tails. A costume of mustard yellow cloth, I knew for a Jean Hallé model showed a stunning coat, with a half long, gored skirt belted with soft silk pulled low in front, rising at the back a little above the normal line of the waist. Large embroidered buttons laid on flat straps of the cloth fastened it. It closed double-breasted with one row of buttons below a shield-shaped opening at the neck. This was bordered with heavy raised embroidery, self-toned. The long sleeves were lightly gathered into the arm holes and again ever so little into a downward turning cuff of the embroidery.

COIFFURE OF A WOMAN IN PINK

Numbers of prominent people were dining last night in the Salle Blanche of the Hotel de Paris. Beautifully decorated with La France roses all the tables, one was particularly noticeable for its centerpiece built of flowers to represent the discoverer of America sailing on his historic voyage. This was in honor of the opera, "Christophe Colomb," which was to have its first performance that evening. The women, all in evening gowns, were, for the most part, hatless, and showed a charming variety in their hair decoration. There were jewelled tiaras, tufts of paradise feathers, aigrettes, flowers, and twisting bands of metal ribbons, or gold fillets.

American women are particularly noticeable for the grace, the negligence of their hairdressing. A pretty young wife was lovely that night with her hair coiled low in her neck and turned back softly from her face. At the back of each ear, nestling in the soft folds of hair, was a loose petalled, pink rose. Her gown, all pale rose tones, and gold and silver embroidery, was hung over tulle. After the new fashion the embroidery shaped a bolero to the waist line; passed through slits in it a long sash of pale pink held it in place. Great ball tassels of silk and gold threads finished the ends.

TWO PAQUIN MODELS

Bottle green serge trimmed with black satin bands and black silk buttons. Cherry red tie and yoke of black and white dotted batiste. The new deep hip skirt is illustrated in this model.

White cloth spotted with delft blue. Wide box plaits form the lower part of the deep hip skirt. Groups of tabs with pearl buttons ornament the coat.

BLUE SATIN AND GOLD NET

The Princess Ghika wore that night a truly wonderful gown of old blue satin. Plain in front, marking no waist line, the skirt hung from under a short, low cut bolero of gold net embroidered with great raised motifs in gold and pale colored silks. At the back the bolero fell in long, narrow sash ends on each side. Filling the space between, hung from the edge of the bolero and defining the waist line, was an over-train of black mousseline de soie.

Half-way down it was caught by wide black ribbon tied into an enormous bow, holding much fullness into a fixed compass. Enchanting was the finish of the corsage. Above the extremely low cut of the bolero, scarcely more than four inches deep, rose an unlined guimpe of black mousseline de soie; perfectly flat and plain, it finished in a tiny square just below the hollow of the neck with an inch edge of embroidery. Nothing more coquettish can be imagined that these unlined guimpes that form the greater part of the corsage. What there is left of the corsage is without lining, also; every curve, every line of the figure is softly indicated.

THE NEW EMBROIDERIES

Copied from frescoes in ancient ruins are the designs on many of the new embroideries. Wrought in the brightest, the most primitive colors, they are so mingled one with another, so over-laid with different shades, so deftly touched with black, one marvels at the result—all a quiet harmony! Of this wonderful embroidery was a princess toilette of bright Egyptian green satin under a tunic of black Brussels net hemmed a foot deep with it. A bolero of it dropped from the shoulders curving slender ends on each side, towards the hips. Here, for a few inches, they were held lightly together by heavy gold and green cords, ending in great balls. Other balls tipped the ends. Newer than tassels, more decorative, these balls are conspicuous on the latest gowns.

BLACK SASH WITH WHITE COSTUME

A softly trailing gown of white charmeuse crêpe with a low-necked and sleeveless tunic of white net, embroidered in cream silk, showed a pretty fancy in a sash of black mousseline de soie. Held by a gold buckle at one side of the back, it fell half-way down through a gold ring and finished at the hem of the skirt in gold balls. Her ornaments were all of gold, a necklace of carved Florentine gold, and bandeaux of it in her hair; they finished at the ears in flat round pendants.

WHITE SERGE WITH BLACK SATIN

A New York man whose white yacht lies in the little harbor below the Casino entertained a table full of friends in the beautiful Galerie Charles III. at Ciro's one sunny morning. One of the women wore a costume of white serge, bizarre in its oddity. Half long, straight and loose in the back, the fronts turned sharply back, held by a large button, to show the lining of black satin. Glove tight, the sleeves pointed over the hand; a "Jocrisse" collar of plain white linen turned back the neck. Showing a severe outline of a wide crown and drooping brim, her hat of black crin reared a tuft of black paradise feathers. Her parasol was of the odd, narrow gored sort, with a long ebony handle. The little gores were nearly covered with Chinese embroidery in glowing colors; splendid reds, greens and royal blue. The ribs were of gold, with paddle-shaped tips.

ARMENIAN EMBROIDERY ON WHITE SERGE COSTUME

Of white serge also was the costume of another guest. An extremely short plaited skirt showed the whole of her long narrow French shoe, with a pointed toe and Louis XVth heel; they were tied in huge bows of black ribbon. The coat, reaching to within ten inches of the hem of the skirt, was trimmed with Armenian embroidery. It marked wide arm holes, descended below the hips to form pockets, and trimmed a flat-turned-over collar and small revers. An adorable little waistcoat cut low, in shield shape, was of dull yellow silk buttoned with jet and finished in a rather short round waist line. Above was a second waistcoat of coarse Venetian lace buttoned in a straight line to the high white choker. Her parasol of dull red silk was bordered with a wide tape fringe, tied into the edge. The red enamelled handle hung a long tassel of double balls; a great yellow stone was set in the end. Another new parasol is of old China blue silk with a narrow open work border edged with ball fringe. A huge silk ball tied to the handle is circled with a wide band of gold.

CERISE CLOTH MANTEAU

Tiny carriage parasols of white silk, with little Dresden figures, are edged with this pretty ball fringe. Trimmed with rather heavy ball fringe was one of the prettiest manteaux seen last opera night. Of soft satin cloth in a lovely shade of cerise, it hung straight, laid over the shoulders in a few flat plaits; dropping a little over the tops of the arms they formed the only sleeves. The open sides, under the arms, were held together by large cords with balled ends.

ODD NEW SKIRT EFFECT

There is a curious effect on some of the new gowns, that as though the skirt has tumbled down from about the waist, and has become a sort of drapery below a princess gown of quite another material. A long canary-colored cloth gown is thus dropped on each side, so that below the hips it forms a sort of bag drapery, its back and front fastening to the corselet by means of two jet buttons.

SMART BIJOUTERIE

SEEN IN THE PARIS SHOPS

Buckles for shoes, stocks, and for belts are of pretty shining enamel. An actual belt buckle is nowadays seldom seen save on the severest of tailored costumes, but buckles are used in a variety of useful ways; to hold the bow of a sash drapery, a cluster of plaits, or to mark a waist line. Used on gowns these buckles are rimmed with a plain color. Especially charming is one of gold-colored enamel rimmed with gold. The prices of the buckles range from five to fifty francs. Small ones are used to prick the centre of flat rosettes, or to hold the loops of tiny bows.

Muff chains, chains for the lorgnon, for the cigarette case, or for any of the fashionable gewgaws that one finds an absolute necessity for, are shown in several really new designs and material. Especially novel are long chains of cut jet and large crystal beads; each bead is circle with jet cut into tiny but brilliant facets. Between the beads the chain is composed of jet and silver links. Hung on a background of a dark velvet or cloth costume, they seem a river of brightness. This chain made after a Louis XVI. model, of crystal and silver beads banded with black enamel. Between the beads are flat links of hand wrought silver. It is an exquisite work of art. Still lighter, but in nearly the same design, is a chain for ninety francs.

Jet has a tremendous vogue this season. Charmingly decorative and having been long left in the background, one is glad to note its revival for other uses than to lighten a mourning costume. The chains described are only a part of many lovely combinations of dull and glistening jet with pearls, diamonds and crystal, which are very handsome and becoming in almost every case. The earrings of jet are becoming and effective. There are large pins to hold the hair in place. Tiny birds, with long tail-feathers, used as brooches, are formed of exquisitely cut jet and tiny diamonds. Nestling among the laces of a light toilette where the touch of black is needed good effects are achieved. Large buttons of cut jet shine on fur garments or hold the folds of evening cloaks. Jet slipper buckles are charming set on low-cut slippers of pale-colored satin, or on those of black satin that make the foot appear so small.

Once upon a time the Princess Lamballe gave to Queen Marie-Antoinette a dear little sweetmeat box of silver lined with gold. Reproductions of the box have been made, and hung on one's chain they are useful for the tiny powder puff now so indispensable to the fashionable woman of today.

This little trinket is about two inches long, oval shaped, and it is furnished with a ring to attach it to a chain. The model is exactly copied in solid silver, the inside gold washed, and it sells for eight francs. A monogram will be added to the tiny plaque in the center of the cover for one franc extra. One has only to see this charming bit of smart bijouterie to covet, and they are to be seen nearly everywhere in Paris at the present time.

Suit of Indro silk in chevelure or hair brown. It is made on straight lines and is trimmed with self tone soutache and pongee covered buttons. The lower sleeves are of gold net, embroidered in brown, and the collar is of brown satin. Hat of cream white chip, trimmed with brown Indro silk, pale yellow roses, and a gold cabochon.

A CLOTHES RENAISSANCE

COAT MODELS GATHERED FROM ALL NATIONS AND ALL CLASSES—PRETTY MANOEUVERINGS TO SHOW DECORATIVE LININGS—MOTOR COATS AND THOSE FOR EVENING AND FOR STREET WEAR.

THE mediæval in dress is gaining ground in many trifling ways—for, as the fashions progress, it is seen that the designers are getting their inspiration almost daily from middle Europe of the fourteenth and early fifteenth centuries, and even back into the tenth, with side-lights thrown upon the artistic fabric of sartorial invention from other local and purely national costume, such as peasant or military dress. It is of more than historical interest, this searching into the origins of things fashionable; it is of real value as well, to one who aims not only at being dressed smartly, but also with real distinction, with "style" instead of "fashion," and who claims, too, a measure of exclusiveness which is impossible if one follows simply the commercial lead.

COAT LININGS PRETTILY EXPOSED

Many of the tailored coats in fine cloth or silk cachemire or heavy raw silks have very long skirt-tails, which are folded over or looped up in many different ways, showing a lining of soft silk, and giving variety to an otherwise plain costume. One such has back tails hanging straight to the ankles, but two long pointed fronts are turned up so that the narrow ends button above the waist line, the loop hanging to the knee. This is faced with silk to match the big lapels. Another coat that is done in heavy pongee and of knee length, is open up the back as high as the shoulder blades almost, buttons trimming it there. The whole thing is lined with a soft china silk of a harmonizing shade, but not matching, and this lining is allowed to form a distinct decorative scheme in the costume by the fact that the hems and front and back corners are folded across and fastened together at the sides with a button, the whole hanging loosely in a charming drapery. The rest of the coat is tailored, and the gown is a one-piece, close-fitting gown of the same material. A third model—all of these being new Paris creations, two inspired by the costumes of the Turkish soldiers of the eighteenth century and one by a national German peasant coat—is a skirt of fine soft white serge, which is drawn closely and flat over the torse back and front, with, in each case, a square bib effect fastened to the bodice with a horizontal row of small buttons, tiny flat round ones set closely together. On the sides under the arms there are V shaped openings, their points at the hip, which show a fitted underbodice of tucked white pongee, while below the points the serge of the skirt hangs in slight folds caused by the dragging up of the front and back breadths. These folds drop low towards the feet and give a certain amplitude without enlarging the actual circumference of the hem.

LACE COATS ARE TO BE IN HIGH FAVOR

A draped coat of unlined lace will be a feature of the summer. Irish and Venetian and darned nets being combined, with heavier portions of soutaching on net. Of this heavier fabric are decorative designs set into the corners of the coat tails, of forming a broad band straight down the back or about the hem some inches up from the edge. An Irish lace coat is draped from the tournure and from each side of the front with passementerie ornaments.

Another lace coat is entirely in darned tulle, draped closely across the back below the tournure like a shawl, while in front it is drawn up to buckle on one side of the bust. This has long close sleeves of the same lace trimmed with silk tassels and lacing cord all the way up the outside of the arm, a knot midway of the upper arm at the back dropping two cords, which, knotted at intervals and finished with tassels, hang below the fingers.

SUPERB EVENING TOILETTE OF METAL GRAY SATIN —A CLOTHES RENAISSANCE

THE MEDIAEVAL TOUCH IN ACCESSORIES AND TRIMMINGS

The use of long knotted passementerie cords hanging in this way from a sleeve, perhaps lacing the sleeve, perhaps simply forming a bracelet between the linen upper portion and the tucked lawn lower portion, is a pretty feature on a linen Princess dress, which has, as well, a knotted cord girdle dropping low and suspending a pocket of linen, gaily tasselled and embroidered. Another straight close-fitting linen Renaissance gown has a broad band of embroidery running straight down the middle of the front and around the slightly low neck to border the guimpe. About the hips another band is carried in the form of a girdle, one end at the centre of the front passed through a buckle and then falling, straight and blunt, to the knees, carelessly, as one end of a stiff girdle would. The linen sleeve is close on the shoulder and ends with a band of embroidery—purely Byzantine in design—and below this there is a big loose draped sleeve of fine white mull gathered into an embroidered wristband.

BUTTONS ARE STILL VERY SMART

Many of these one piece summer gowns still have the long row of buttons, which have been so smart recently, but they are varied by being excessively tiny and placed so closely together that they resemble simply decorative dots. Others again are grouped in threes or fives, buttonholes to match, and look charming down the whole length of frock and sleeve. The short tunic effect, princesse in line or stole shaped, with or without girdle, is seen on some of the new gowns, especially in linen. When in stole shape, it is trimmed all around with embroidery or with passementeries, hanging longer behind than in front, and worn over a princesse gown in linen of a hair line stripe. A pure white linen tunic, hardly reaching the knees and longer behind in a sudden dip of hem at the side, has a slightly high belt and a border of soutaching and little ball fringe, while guimpe, sleeves and skirt are of white linen lawn enriched with fine solid raised white embroidery. Its high belt is in gray cotton net with long ends embroidered in Bulgarian colorings, and gray are gloves, shoes and stockings.

Among the new toilettes for evening wear, there are many which have long flowing sleeves of tulle or mousse-

line de soie, in fourteenth century style. A white satin Renaissance gown with a long front stole covered with gold embroidery and studded with stones of several colorings, has three bands of jewelled satin about the upper arm, which confine a white tulle sleeve that flows free at the elbow and hangs to the floor in a tasselled point. A black Liberty satin princesse evening gown, richly embroidered in black silk and with jet buttons, has a jet shoulder sleeve and jet bracelet at the hand, and attached only at these two points is a long scarf in black tulle that floats in a long loop far down the gown. Still another, in electric blue satin trimmed with Venetian lace in the same color, has a long tunic of electric blue beads and blue jets on tulle that hangs limp to the knees in a cuirasse, while a long narrow scarf of the same beaded maline hangs behind each arm, caught about each elbow with a small tulle scarf, and then hanging to the ankles, looped up again to knot at the shoulder blades. Yards of tulle that are shirred all about the shoulder cap and that hang free to the floor, the opening on the front caught in one or two places with jewels across the bare arms, is one of the arrangements for an evening gown of Liberty satin in the same color that turns a woman into a charming semblance of a butterfly.

THE TOILETTE ILLUSTRATED

For a tall young goddess was the superb evening toilette shown in the illustration designed. Of a soft gleaming gray satin banded at the bust and weighted on the tunic edges with heavily wrought metal embroideries the transparent sleeves of gray chiffon are studded with cut steel nail heads and larger ornaments catch the shoulder draperies at the décolletage.

BYZANTINE MOTOR CLOAK

Thoroughly Byzantine is a long cloak for motoring, or for wear over the many one-piece gowns that the summer is bringing us, made to fasten on one shoulder, trimmed with a round band of embroidery encircling the throat, this band edged with little tassels, and with a second band encircling the cloak midway at an oblique slant across the front and sloping down low about that side which is closed. The cape is done in heavy raw silk or in charmeuse, and leaves one arm exposed. On occasion this arm may be enfolded by drawing the cape's fullness about it, and the other concealed arm may be made use of by draping the garment in one of two ways, either drawing the front away and throwing it up in folds across the elbow, or by drawing up the hem like a shawl, one or the other being equally full of grace. For a bonnet this spring, it seems as though the most lightly, carelessly woven of reed baskets, such as fruits and flowers are placed in by peasants in sunny climes, may be successfully made to serve, and if a great clump of grapes precisely wreathed in roses, or a woven garland of apples and plums encircles it, the headgear is le dernier cri. As for a veil, let it be of thickest net or of fine all-over, lace—almost a disguise instead of a veil.

Aube de Siecle.

GLIMPSES

THAT—

Steel ornaments have reached a beauty of workmanship that warrants their smartness and the favor they are in for day and evening wear. For evening wear steel collar bands are laid on necklets of velvet, and most effective on black velvet are they. For coiffure, head-bands and combs of various sorts are worn. Buttons, buckles, slides, hat-pins, hair-pins, lorgnettes and brooches assist to complete the cut steel craze, which has been revived, and proves exceedingly becoming to many.

AT—

Some church weddings lately there has seemed to be an inclination to follow the extremely popular European fashion of adopting two styles of dress. Those who are representatives of the family of bride and groom, and their intimates, young and old, dress ceremoniously, while the greater number of guests invited wear their tailor-mades, smart hats, and furs. Time was when carriage dress was very general among the contingent who received cards for the house, as well as for the church. Quite a change in this respect is now noted. The late marriage of Mademoiselle Halphen to M. Maurice de Rothschild was so extreme an example of a break in ancient custom that the only dress toilettes seen were worn by the family on both sides. All the others of the beau monde were in cloth or velvet tailor-mades of extreme simplicity. The bride's white satin costume was made en princesse, draped in front and closed with a garland of orange blossoms. Plissé tulle was used for sleeves and guimpe, over which fell a superb old English point lace veil, so arranged as to form a court mantle, floating down to almost the edge of the long bridal train.

HOW—

Very odd and trying is this one-sided style of dressing the hair. It is one which is so fully decorated on one side—that on the left—it shows only one-half of the left ear. The hair is lightly parted over the right eyebrow, then waved back in a downward line and rolled under, with the least possible puffing. From this parting the hair is waved upon the forehead and turned over into a large loose Pompadour, and pulled out quite a way beyond the left ear. A ribbon fillet is twisted around the middle of the head, and to this ribbon on the left is securely pinned a bunch of curl puffs from five to six on the top edge of the Pompadour. The back of the head is dressed rather high.

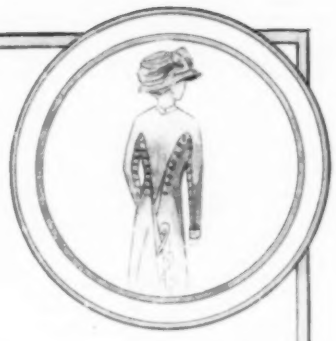
IN—

A poetic drama that has taken the ever-fickle Parisians by storm, Le Bon Roi Dagobert, which is laid in the sixth century when the semi-barbaric, Merovingian or Frankish chiefs held sway over France, the costumes of the women are in the Byzantine style. These stage dresses are so resplendent with heavy embroidery and jewels and hang in such gloriously graceful lines that the modistes of Paris have found in them an inspiration for the spring models. Naturally the fashion must be modified somewhat to conform to our modern needs, but the beauty, we hope, will not be lost in the process. The gowns of this mode will still be made of clinging material to hang in long lines about the limbs; the belt, however, will be lowered, not to the normal waist line, but below it, falling loosely down the front in a rounded point. A Byzantine touch will be added by hanging, from the belt, heavy jewelled purses, chains of gold or pearls, pencils, carved silver boxes, et cetera. The gowns themselves, fitting closely, must be without frills or trimming, with the exception of the stiff metallic embroideries and the heavy incrustations of semi-precious stones.

GOURMETS AND GOURMANDS—

Are looking forward to edible tortoises as a future delicacy for the table of the sort that are well known in Japan. Much attention is there paid to their breeding.

BACK VIEW OF TOILETTE ON THE OPPOSITE PAGE



FETCHING SPRING MODELS OF ARAB SILK

A Pretty little one-piece suit is this of marine blue arab silk, trimmed with black silk soutache. One of the newest methods of giving long straight lines to the figure is shown in the bands of silk, stiffly braided with rows of soutache, which are drawn through large braid rings and brought down the front to slope to the sides below the hips. Similar braided bands mark the high waist line and trim the tight fitting sleeves. The skirt is bordered with rows of the soutache braid, which are continued up the slashing in front. The empiècement is of self tone chiffon cloth, braided in black soutache, over white Alencon lace which matches the lace collar. The back, as seen below, shows a pretty effect in the pointed girdle which is topped by a large jet cabochon. Below this the skirt forms a broad box plait, continued down to the hem. The braided empiècement in back is brought down into a point, bordered with rows of the soutache. The hat is of black horse hair, with a trimming of blue Liberty satin and a bunch of burnt orange flowers on the left.

At the right is shown an odd coat of burnt ivory arab silk to wear with summer dresses. It is bordered with a bias band of self tone taffeta and the diagonal front is fastened by a double boutonnière formed of taffeta tabs and silk covered buttons. An effective treatment is given by the tiny soutache buttons and frogs which are placed along the length of the side seam and on the inner sleeve seam, which is made in continuation with the coat seam. A similar movement is shown in the back, where the buttons outline the back seams as far down as the waist line, as well as the back seam of either sleeve. The coat skirt is slashed open in back, the left piece being drawn over the right and held in place by the double boutonnière. The coat is worn over an ecru linen dress. Mushroom hat of chip straw with a softly crushed satin ribbon bow in the new shade of grenade or a rich ruby. Parasol of self tone silk.

VISITING GOWNS OF LA TOSSA SILK

ON the left the gown is of la tossa silk in a parma violet tone. A tablier effect is formed in front by bias bands of liberty satin in self tone. The side pieces of the bodice and the long, tight sleeves are of violet net over silk, heavily soutached in self tone. The bretelles of the material which are drawn from the tablier over the shoulders and around the yoke in back are soutached and edged with the Liberty satin. The yoke is of folded net in violet over gold metallic tissue, and it is finished by four twisted gold cords and a border of heavy lace, dyed to match the robe. The back view shows the same treatment, with a similar yoke, soutaching and tablier; but here the bands of satin are continued down into the train.

The figure at the right pictures a robe after the moyenâge, showing an entirely new departure. It is of lichen green la tossa silk, lacing down the back with self tone silk strings. The belt, which is of the silk, embroidered in tones of lichen green with touches of metallic thread, is brought down low over the hips, making a sharp angle on either side of the front and remounting to the bust line to give an effect of a jacket. The vestee is formed of self tone chiffon cloth, finished by a crushed girdle of the silk at the normal waist line. The yoke is of folded, self tone chiffon cloth unlined and bordered with hand embroidery, as seen on the belt. The sleeves which are topped by a sleeve cap of the material, laid in deep folds, are of the chiffon cloth, tucked at the elbow, trimmed with silk covered buttons and frogs, and finished with a double frill of chiffon cloth. The skirt shows a quaint effect, being topped in back by a continuation of the bodice in true moyenâge style, forming a sort of yoke.

WHAT SHE WEARS

SPRING FORECASTINGS—CHOOSING A SUIT FOR SPRING AND AUTUMN WEAR—PLAIN CLOTHS THE REALLY SMART MATERIALS—THE BUTTON TRIMMING MODIFIED—TERRA COTTA CLOTH WITH GUIMPE OF CHINESE GREEN CHIFFON—WOOD COLOR CLOTH WITH PINK CRÊPE GUIMPE.

Spring costumes for day wear are pledged—as far as the color of the different fabrics go—to keep very much on the winter colors, the only difference being a very mild departure in tone. The most marked advance towards lighter shadings dominates the grays and the mauves, the former and the latter still holding on, however, to the middle shades very strongly.

ORDER TWO TAILOR-MADES PER SEASON

Since tailor-mades have become of such importance as street costumes, women order more than one each season, if they pretend at all to keep up with dress obligations. Women who spend less are obliged to study their spring orders with the view of wearing the same suit through the autumn, and in most cases will then choose the lighter tone of whatever color appeals to them. Plain or solid colored cloths are very much used in connection with striped cloths, the coat being of the solid color, the skirt of the striped, both matching as closely as possible, while cuffs and collar are introduced by stripes as well. The effect in many of the golden or amber tans, mouse grays and blues, is youthful and very pleasing, but the real smartness belongs to the plain cloths, well soutached.

NEW TOUCHES

Some new touches prove most attractive, as, for instance, on the skirts. In the middle front is a new shaped panel—one to be noticed. It does not reach to the bottom of the skirt; on the contrary, it ends fully from nine to ten inches above it, and is different in shape from those lately worn. It is much wider at the bottom, and slopes upward. In some instances this panel is so lightly tacked to the skirt, it seems to be separate, in other cases it is set in quite flat. A very broad band of applied trimming is laid across the bottom line, or else embroidery, by hand or soutache, equally deep, and executed in match or shaded self-tones. Coats that belong to such skirts have touches of the same handwork, or gold trimming, more or less ornate in character, upon cuffs, fronts and turnover collar. Buttons in their proper places give the desired finish.

BUTTON TRIMMING OVERDONE

Buttons as an entire trimming, and spread over a costume, are no longer accepted as good style. The matter has been greatly overdone, and now represents the cheap styles. Yet buttons are by no means tabooed, when used smartly in the best manner.

COLOR CONTRASTS

Colors in direct contrast are set, for example, into parts of a costume. As evidence, a bright terra-cotta red cloth costume worn at a charity Waldorf matinée a few days ago had its guimpe and long sleeves of Chinese-green chiffon tucked. The hat worn was of much darker green taffeta, and the feathers a mixture of green and black. A large black rose was posed on the right side. A half-long coat of breitschwantz kept up the harmony of the ensemble as a carriage toilette after the close of the concert.

PINK GUIMPE IN WOOD-COLOR COSTUME

Another combination costume that bore the marks of spring newness, at the same matinée, was a charming wood-color satin cloth, soft and supple in its quality, having also a certain warmth of tone that rendered the flesh-pink crêpe de chine that was introduced on sleeves and guimpe pleasing to the eye. This crêpe de chine was semi-transparent and tucked closely, in extremely fine cord-like tucks. The long sleeves of this crêpe had double strap satin-cloth festoons, forming sleeve caps as it were, showing the crêpe above and between them. The coat of the costume being sleeveless, very flat and straight in its lines, the novel pink effect was assured. This short, half-length, sleeveless coat was slit into broad tabs on the hips. It was trimmed with an applied passementerie of the same color, assisted by fine soutache work on each side, which had a decidedly good effect by combination of both self-colored garnitures. A rich, heavy silk fringe, a finger deep at least, edged the broad middle tab in the back, and finished the fronts from neck down over the rounding corners to the slits at sides.

THE ROSE REGNANT

Huge roses have taken a fixed place in spring millinery, eight of them alone forming a wreath that will encircle the very tremendous hat crowns à la mode. The dress movement, begun by using contrasts, is to be seen also in these rose trimmings, and is used to great charm, without any other accessory. It need hardly be mentioned that such a hat could only be worn with grace by a tall woman. The slender woman of medium height should choose smaller roses, and fill up the brim with narrow borders on each side of very fine flowers or heather. The proportion will then be correct. Mossy, furze-like straw-hats are a new departure, and one that requires far less trimming than the old familiar flat straws or boards.

RICH WOMEN OF TASTE CAREFULLY SELECT SPRING FLOWERS

Spring hats are not summer hats, but a thing quite apart in the smart woman's hat supply. Spring flowers alone, of all sorts, have her first choice, and she wears them only as long as the season for them lasts. When one cannot afford a change for summer, choose roses to last the entire season.

Evening gown of pale rose satin and mousseline de soie. The corselet and skeleton sleeve are of embroidered net, and the little draped overskirt is of satin. The underskirt is of mousseline and valenciennes insertion, with many shirrings in waistline in front.

Gown of Pekin stripe lustre foulard in rose pink. It is trimmed with white crochet buttons and frogs, with wrist frills of white net. The Dutch collar is of hand-embroidered handkerchief linen, finished by a net jabot and frill. Hat of novelty straw, with an uncurled ostrich plume in black and a pink satin cabochon. Pink linen parasol.

PRETTY ROOM GOWN AND MORNING FROCKS OF VIYELLA

FOR DESCRIPTIONS OF FASHIONS SEE PAGE 514

ITALIAN SILK COMBINATION UNDERWEAR

FROM JULIUS KAYSER & CO.

FOR DESCRIPTIONS OF FASHIONS SEE PAGE 514

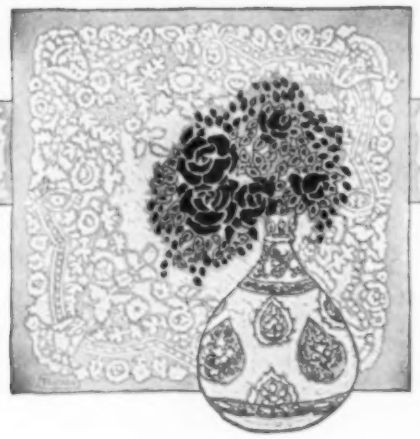
DAINTY LINGERIE OF FLAXON

THE two figures to the left belong to a set for a bride's trousseau, all being trimmed in exactly the same style, and made on simple, graceful lines. They are of flaxon, which is a material very like dimity, marked in a plaid pattern by means of a satiny, white stripe. The chemise on the left, has short cap sleeves—a great convenience for fastening in shields when sheer, summer dresses are worn. The insertion, which is placed between groups of narrow tucks, is of fine French valenciennes lace and the square décolletage is finished with a lace frill and white, satin ribbon drawn through wide, lace beading.

The drawers have deep flounces of the material, trimmed with rows of the same lace and finished by hand-embroidered scallops.

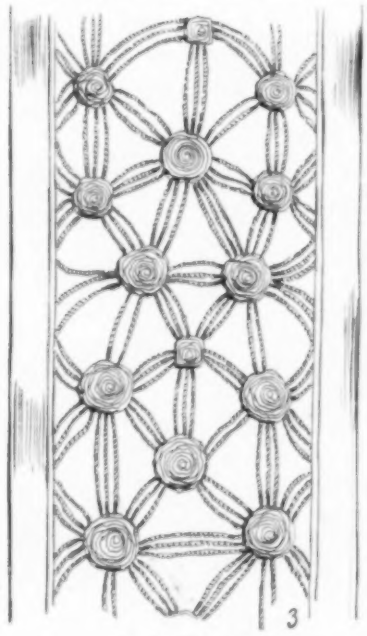
The night gown is very similar to the chemise, but with a smaller décolletage and longer sleeves, reaching just below the elbow. Narrow white ribbon ties at the neck.

The figure at the right shows a negligee of fine, white flaxon with narrow, satin finished stripe, also in white. It is trimmed with insertions of Irish lace and groups of fine tucks. The broad bretelles which form a collar in back are made of Irish lace, finely tucked flaxon and deep, scalloped frills of the same, and they are finished in front by rosettes of pale blue satin. The short sleeves have a cuff of lace and a graduated frill, matching those on the bretelles. The overdress, hanging from under the bretelles in front, forms a graceful train, while the skirt in front is trimmed half way up with Irish lace insertion and tucks. Tucker of Irish lace, below which is a finely tucked yoke designed to give the necessary fullness.



SEEN IN THE SHOPS

TRimmings of the new season are extremely rich, and scarcely any models except very severe ones are made without embroidery of some sort. Lovely garnitures are to be had ready made, and are more economical than having the work done for the particular gown. In the first of this week's sketches is given a waist trimming and a skirt panel, which may be purchased separately or together, as one chooses. The bodice decoration is in the shape of a tiny skeleton jacket, opening on the shoulders. It is of silk net, black and rather coarse in mesh, with a



loosely worked design, somewhat of the Egyptian order, done in silk floss. The lower edges all have a short, thick fringe. Skirt panels, which are new this spring, come separately, and cost from $11 up to considerable price. The one illustrated is especially good value, as it costs only $9.50 and is effective. Toward the bottom of the skirt it broadens slightly. Geometrical designs are combined with a flowered pattern in the same style of needlework that makes the waist portion. A fine satin cord is introduced also to give it body. For gowns of chiffon cloth, silk voile, satin and sundry other materials it will be found charming.

TASSELED FRINGE

The original of the second drawing is the new silk braid fringe that has just made its appearance. It is fully eight inches deep and is like the lightest weight ribbon imaginable. A fine silk cord is its foundation, immediately below which hang two little rosettes of the braid. It comes in wistaria, gray, green, black and blue, at $3.25 the yard. There is no trimming more attractive than fringe, and in this new guise it is more than ever beautiful.

NOVELTY FOR LINEN GOWNS

In the third sketch we are giving the very latest departure in bandings for linen gowns. It is composed of linen scrolls on a fine cord arranged like a spider web and joined by spokes of mercerized rat-tail braid. On either edge is a bias strip of the material. Not only is it unique, but very pleasing. In width it is eight inches. Price $9.75 the yard.

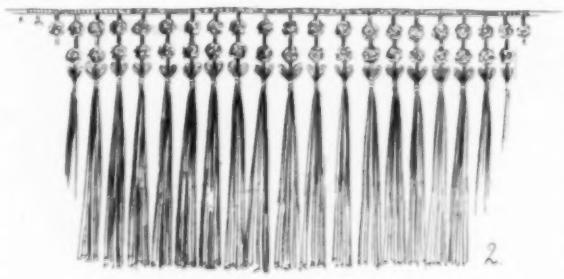
BATISTE EMBROIDERIES

These are decidedly in the lead of all other embroideries for summer use, in all-overs as well as trimmings, and many novelties are to be seen. In style everything tends toward the coarse and heavy in effect; designs are decided and worked in large stitching with thick thread. This treatment on a background of fine, silky batiste is very good. But as for novelty, nothing can approach the washable gold embroidery, which is genuine gold thread worked on white batiste. The result is lovely, and gives richness of effect that has never before been attained on muslin foundations. The marvel of how metallic designs are made impervious to soap and water remains a mystery, but it is certain that laundering does not injure them. Imagine the charm of an insertion, an inch and a half wide, down its centre a single row of good-sized gilt polka dots. Smaller ones on either edge are enclosed in a double corded line embroidered in old rose. Naturally, one expects to pay for this splendor. The price is $1.35 the yard; wider insertion costs more. Among the heavy patterns in all white there is a handsome banding, two inches wide. On either side and at the middle there is a heavy line, looking in the coarse mercerized thread like a cable. Between these lines are placed coin spots, a grain larger than a five-cent piece. Alternating with these are four eyelet holes. Price $1.25 the yard.

One of the new effects in edgings is a hanging ball fringe represented in embroidery. This is to be had in both white and colors on white. One that matches the banding just described is charming, the fringe on one side and six or seven inches of batiste on the other. It sells for $1.75. With this same fancy edge there is a simple pattern, procurable in green, blue, tan, and gray on white. Just inside the fringe there is a bit of drawnwork, of course also in color, and matching polka dots are scattered about beyond. There is a two-inch banding to go with this, the pendant effects being worked into the border material, instead of hanging loose. Either of these cost 95c. the yard. All-overs to match—that is, with polka dots—sell for $3.75 the yard. One of the heavily encrusted batiste bandings, straight edges with roses at the centre, four and a half inches wide, costs only $1.50. It is a trimming that gives splendid value for the money, as its effect is striking and rich.

A NEW INSERTION

is an imitation of real Irish crochet, a plain net mesh, about a half an inch wide. Mauve dots are set down the middle, and there is a slender line of the same color on either side. It is smart and pretty. Price 40c. a yard.



WHITE SWISSES

with the dot in color are to be much worn, and cost $1.25 the yard in a 45-inch width. There are inch-wide fancy bandings to match at 65c.

EMBROIDERED NET TRIMMINGS

Next to batiste embroidery there is no question but that net insertions, surmounted also with heavy patterns, are popular. A lovely one has circles of soutache, with knotted threads as casing, combined with stripes of the braid. On the sides there is a stripe of soutache laid in an intricate scroll design. Here and there on the net there are darned groups of small dots. This is 3½ inches wide and well worth the $2.95 a yard asked for it.

BUTTONS

are interesting this spring, as those designed for summer gowns seem handsomer and more varied than ever. Flat ones are the exception, and when seen at all are very large. The popular shape is round and thick, and in crochet very soft, hardly any more resistance than wads of cotton. Crochet is more to the fore than ever,

while soutache, except in a novelty where the braid is crocheted together to form a heavy button covering, not so much seen. This novelty costs 45c. to 95c. a dozen, according to size. Very popular is the carnation cord button, to go with gowns embroidered in the same cord. These are made on a wooden instead of a bone foundation and sell for from 50c. to 95c. Irish crochet is of course holding its own, and some particularly lovely buttons in it have on the top a large rose in semi-relief. The large size, measuring fully an inch and a half across the top cost $2 the dozen, smaller ones 75c. Among the few flat buttons seen is an enormous one, nearly two inches in diameter. This is a close white crochet, and is procurable at $1.35 the dozen.

EMBROIDERED BUTTONS IN COLORED LINENS

Most attractive are these, in tan, blue and rose, showing a central flower in white, set in a white ring. The embroidery is every bit as fine as handwork. Two sizes are to be had, an inch across at 75c., smaller at 35c.

COLORED COTTON SOUTACHE

in all colors and shades is kept on hand in a larger assortment than ever before by one of our large stores. Braiding of this style is so prominent a feature in the decoration of muslin and linen costumes that soutache for this work is in great demand. It costs 25c. for a piece of a dozen yards.

SLEEVE RUFFLING BY THE YARD

Long sleeves have made special ruffling a necessity. A pretty single frill is of white batiste plaited, and edged in fine Valenciennes, just a little cream color in tone. It is 2½ inches wide, and costs 95c. Another, an inch broader, has three tucks at the edge and a very narrow lace. Price 50c. a yard. This is also plaited. Quite the smartest in the collection is a double ruffle of white net, the under one finished in a corded roll, and the outer one with Valenciennes in an eyeletted pattern. This is very effective. It costs 75c. the yard. Good value is a batiste frill, four and a half inches wide. It has both an insertion and an edge as trimming, and costs only **and edge as trimming, and costs** only 50c.

NECK RUCHING

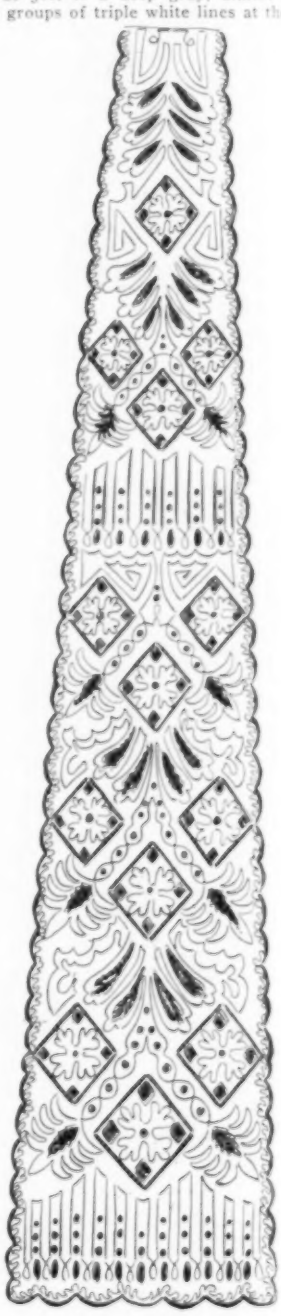
A new arrival in this department is one that consists of two folds of white taffeta, the upper one with a metallic cord on its edge, either gold or silver. This is smart for certain gowns, and inexpensive, costing only 25c.

BUGLED TRIMMING FOR EVENING GOWNS

The vogue of this trimming is still undisputed. Lovely examples of it sell at low prices; for instance, a five-inch-wide piece in either gold or silver at $2.75. The arrangement is lattice fashion, with a single spangle at the crossing. The same two inches narrower costs $1.50.

BORDERED GINGHAMS

are much to the fore, and sell at the best shops for prices ranging from 50c. to $1.25 the yard. Most of them have perpendicular stripes with crossing lines at the hem, producing a checked border. A very smart one at 50c. is a deep gray, almost black, with groups of triple white lines at the hem.



THREE NEW FRENCH MODELS DEVELOPED IN MYSTERY SILK

FOR DESCRIPTIONS OF FASHIONS SEE PAGE 514

SMART FASHIONS FOR

WASHABLE MORNING GOWNS

THE summer wardrobe nowadays, to be smart, should include several tub gowns of greatest simplicity, since even for tennis entire frocks are much more modish than the shirt waist and separate skirt. Models that wash readily and iron easily are, of course, essential, and should be chosen in materials that are reliable as to color, if one depart from white, which is always good, and in the end by far the most economical, as it wears for several seasons at least. This year the coarser meshed linens are much in evidence, and they certainly have style. Piqué also is a favorite material, with the grain made up crosswise. The finer rib is more popular than the coarse. But an inexpensive material that is really reliable is to be had for 18c. the yard. It is of the linen family, of smooth and even finish, and comes in every possible color as well as white, the shades being up to date and in trustworthy dyes. For service it can be counted upon, it hangs and drapes well, washes any number of times, and is cheap only in price, the appearance being quite that of a high-priced linen.

The first model shown is plain and severe, but very modish. It requires a fabric of some substance, linen, piqué or duck. The collarless gown is such a favorite that it has become a standard style, but if one prefer a higher neck, it is easy to add a stock of lace, net or embroidery to this frock. The bullet buttons are covered in linen, as are also the two oval buckles that finish the straight belt at the sides of the front panel. The back of the frock is entirely without decoration. For ordinary morning wear, or for either golf or tennis, this is an admirable design.

The original of the second drawing will answer for dimity, lawn, gingham, organdie, handkerchief linen, Swiss, and a host of other warm-weather materials. There is, to be sure, nothing original in this model, but what is more satisfactory than a plaited waist and skirt, or more becoming to a trig figure? The collar, cuffs, front band and belt may be as fine as you please. Some of the imported belts are worn with a frock like this; for instance, the delightful woven straw belts, the buckle studded with colored stones to match the gown; they are stunning. With a charming hat and a parasol to match, one would be quite fit for a morning at even the Newport or Narragansett Casinos.

A very graceful long skirt is to be seen in the third illustration. Over the hips and back it is plain and smooth, cut with a bias seam. The tunic or apron front is cut in one with the right side of the skirt, hanging quite loose across the front, stitched down only for a few inches below the waist. The waist relies for distinction on its fascinating collar and cuffs. These accessories are coming into decided general vogue, though there are many who realize their great attraction and never give them up, whatever the fashion. Those in the illustration are of fine white Swiss, embroidered in polka dots and scalloped at the edges, with an edge of fine Irish crochet. The base of the collar and the cuffs at the hand have a chic finish in their half-inch band of black moiré ribbon, with a flat double bow. This gown, in mauve chambray, was charming, the hat of black chip with puffs of mauve chiffon on the crown.

The fourth model is slightly more elaborate, but still practical for a wash gown. It is of black and white plaid linen with insets of Cluny or Irish lace outlined in green linen, dotted in pearl buttons. The belt at the back fastens with a green linen buckle.

One of the most graceful gowns of the season is the original of the fifth sketch, to be carried out in soft finished French linen and worn over a separate blouse of all-over embroidery, eyelet work or printed muslin, as the purse allows. The buttons on the pointed tabs are of linen.

The sixth frock is sure to be popular; it is very lovely, and yet neither elaborate to make nor to launder. The front panel is in one with the waist, the circular sides coming round from a habit back. The entire bodice belt is of heavy lace, as are also, of course, the cuff insets and the medallion at the throat. Wistaria and white was the coloring of the goods, a fancy gingham of excellent quality.

MORNING GOWNS FOR THOSE IN MOURNING

It is difficult to find practical and suitable fabrics for simple summer frocks in black, for so few black materials are at all cool in effect. A black princess slip is, of course, a necessity if one is to wear anything that is at all transparent. China silk, taffeta or chiffon messaline are the best choice, as all the black cotton goods crock in hot weather, both on one's neck and arms and on the underclothing. Dotted Swiss is lovely in black; there is also a material known as washable chiffon or silk muslin, costing 75c. or 85c. the yard, which is desirable. It is very silky in effect and without any stiff finish, so that dampness does not harm it. It would be excellent for the second model, with pretty, white collar, cuffs and front band. For mourning these, of course, should be very plain, sheer white linen, for instance, with a scalloped edge, white piqué with a stitched edge, or heavy linen hemstitched. Laundering does not have to be considered in black, therefore for morning gowns it is just as well to make use of some of the charming new silks as to stick to cottons or silk muslins. There is a lovely shantung, one of the light-weight, Oriental silks that comes in black only, and is especially intended for mourning use. Its finish is not high lustre, and it is as light as possible in weight, very cool and comfortable on the hottest day. The width is 27 inches, the price $1.25 the yard. One may trust to its color and its wearing qualities. The sixth illustration is a splendid design for it. As trimming use Courtauld's crêpe, put on flat, and encrusted with corded scrolls of crêpe. Let the collar be of tucked silk net, lined with one thickness of mousseline. To go with this the hat shown is good. It could be of dull rough straw in not too fancy a weave, trimmed with a puffed scarf of either Courtauld's crêpe, if the mourning be very deep, or chiffon if it be lighter.

MILLINERY INTIMATIONS

The hats in our illustrations being intended for country and seashore wear and actual protection from the sun, are large, but small hats are also to be in high evidence this spring, for all and every occasion. By small one refers more directly to breadth of brim, for as to crowns they are enormous, great, spreading, heavy outlines, that give the quaintest possible silhouettes. The headsizes are so huge that one is sunk almost out of sight inside, and what brim there is hides all the back hair and most of the neck. The effect of this millinery is frequently picturesque. For wear with morning frocks and muslins the hat shown at the right of page 329 in Vogue of 25 February, is recommended. It is bewitching, and its make-up durable for seashore use.

COLORED LINEN SHOES

Since it has become the fad of well-dressed women to attire their feet in as varied garb as they practise in either gowns or millinery, shoes have become an all-

NO. 1—LINEN MORNING FROCK

NO. 2—SMART GOWN SUITABLE FOR MORNING WEAR AT THE NEWPORT CASINOS

NO. 3—GRACEFUL LONG SKIRT WITH TUNIC FRONT

NO. 4—OF BLACK AND WHITE PLAID LINEN AND IRISH LACE

LIMITED INCOMES

important point of costuming. At first it seems as if limited incomes must forego the luxury of shoes to match the toilet, but if the gown be of linen or any material strong enough to serve for footwear it is not so expensive. A bit of the goods may be begged from tailor or dressmaker, and the charge for making up at the boot shop is not more than a few dollars. A pair of linen slippers have just been turned out from a piece of a lavender linen tailor suit. In ordering, specify to have the heel of linen rather than of leather, as it makes the smarter shoe.

Very good-looking lisle thread stockings come in all colors, either plain, embroidered in flower patterns or with clocks up the sides. Those of openwork are to be preferred. Of course, as almost everyone knows, one may get sheer thin silk stockings with cotton feet as low as $1.35, or even a few cents less. These wear splendidly, but come only in perfectly plain styles. If the linen shoes are embroidered by hand at home before they are made up, they are just so much the handsomer, and give great chic to the toilet.

SILK AND WOOL FABRICS

CALLOT PONGEE

THIS fascinating material has a very little wool combined in the fine close weave, just enough, in fact, to render it pliable and to prevent it crushing. The lustre is lovely, and the color list embraces all that are unusual as well as better known favorites. The width is 48 inches.

PRIESTLEY'S SILK WARP BATISTE

is light in weight, the wool not in the least apparent, but responsible for the draping and wearing qualities. It responds to the slightest motion, swinging instantaneously into graceful folds or lines. The weave is very fine and even, and the width is 44 inches; it comes only in black, and is an ideal fabric for the late spring frock.

NO. 5—CHARMING GOWN OF FRENCH LINEN TO BE WORN WITH A SEPARATE BLOUSE

PRIESTLEY'S SILK WARP TAMISE

This is one of the smartest of the clinging silk and wool fabrics for mourning wear, and is a light medium-weight material in a 44-inch width. The weave is very fine and even, and the silk warp gives a refined, lustrous finish that is permanent. It has exquisite draping qualities and gives lengthy wear.

PRIESTLEY'S SILK WARP MARCELLITA

suggests the silk warp batiste, but is heavier and firmer in weave and weight, and very desirable for an afternoon frock for mourning wear, as it has a dull, soft lustre appropriate for such gowns. The weave is known as a "taffeta weave," the close, fine appearance of that silk reproduced in a measure; the width is 44 inches.

PRIESTLEY'S SILK WARP MELROSE

comes in finest armure weave and in a weight for spring tailored or semi-tailored costumes for mourning wear; the width 44 inches. It is a soft, supple silk and wool fabric, with a mat lustre, and has all the qualities that a very fine broadcloth possesses for tailoring purposes. It comes in black only.

PRIESTLEY'S SILK WARP CRAPE CLOTH

is another smart mourning goods, the crape crimp extremely fine and close, and the material under medium weight. It is very pliable and soft, and is without lustre, so gives a light-weight fabric for deepest mourning wear. The width is 44 inches, and the cloth is uncrushable.

PRIESTLEY'S SILK WARP EUDORA

comes as a companion material to the well-known silk warp Henrietta cloth, which it closely resembles, but is lighter in weight. The width is 44 inches, and the draping facility is pronounced; the black is deep and clear in shade, and it is a perfect fabric for mourning wear, or for the chic black frock that every well-ordered wardrobe contains.

JAPON CRÊPE

has the individuality of a weave that is alike on surface and under side, and is a black dress goods of great attractiveness, very lustrous, soft and heavy, and most desirable for handsome, semi-tailored costumes that are elaborate in design or to be worn for dress occasions. The width is 44 inches.

SATIN SERGE

This charming development of a favorite textile means much to the world of fashion, for it brings into the arena a formidable rival to all other lustrous fabrics, a rival with a difference hard to combat, as the diagonal wale of serge has a definite place among smart effects and is always good style in any frock, whether simply made or elaborately tailored. The surface has a charming sheen, due to the silk combined with the wool, and the draping properties are unexcelled by any other goods used for tailored suits; width 45 inches.

SILK AND WOOL FRENCH OTTOMAN

This distinctive novelty has a satin surface with a diagonal warp, over the Ottoman weave, giving it a result that defies description, beyond that of the wondrous pliability acquired and the elusive charm of light and shade given to each one of the many exquisite colors in which it comes. The width is 44 inches.

FRENCH SATIN COTÊLÉ

is another high-class silk and wool novelty that has the appearance of a soft-lustred satin with a flattened Ottoman weave, and is extraordinarily supple, draping perfectly into most graceful folds; the width 44 inches. This comes in all the newest colors and in black.

NO. 6—WISTARIA AND WHITE GINGHAM TRIMMED WITH COARSE LACE

SILK AND WOOL SERGE

comes in all the dull, queer and lovely colors new this season, and has but little less lustre than the satin serge, so is very desirable for good-looking tailored gowns. The width is 44 inches, and it drapes easily, besides having every necessary quality for costumes that require rich materials made in severely simple lines.

BAYADERE BENGALINE

This attractive silk and wool novelty shows the bengaline weave between the satin cross-stripes, the stripes in self-tone. The colors are beautiful, the material drapes to perfection, and is clinging without being limp, as the substance of the fabric is firm, though very soft and pliable; width 42 inches.

CRÊPE BENGALINE

combines both attractive weaves, the crêpe rendered in the warp which is of silk, wool being used in the bengaline weave. The effect is unusual and beautiful, and the colors are lovely; width 42 inches.

BORDERED SILK AND WOOL BENGALINE

comes in a 54-inch width and is very smart for semi-tailored costumes, the self-tone stripes and points of the border design being very lustrous and effective. It is shown in a variety of new colors.

BORDERED SILK AND WOOL EOLIENNE

has satin bands or dots in border design, and is in a very fine eolienne or poplin weave; the lustre and draping qualities making it an ideal fabric for costumes for house or street. It comes in black; the width 50 inches.

CHIFFON LANSDOWNE

Exquisitely fine in weave and texture, this silk and wool fabric of lightest weight is made in a 40-inch width, the subdued lustre making it lovely in every one of the attractive shades in which it is made, the kid-glove finish rendering it smooth and satiny to the touch. It drapes with the facility of chiffon, but has sufficient body to make it suitable for street wear as well as for the house.

RADOLA EOLIENNE

is made of pure silk and wool and in a lovely quality. The lustre is peculiarly rich and yet is delicate, and the colors are in most charming shades. It is 42 inches wide and drapes perfectly, so is suitable for all elaborate frocks.

MOST ATTRACTIVE SILK AND WOOL FISH NET

A new fabric is silk and wool fish net, in which a large check effect is given with solidly woven blocks. The fish-net mesh is large between the blocks, and the effect is extremely smart. The colors are wistaria, slate gray and bois rose; the width is 46 inches, and the price is $3.95 the yard.

SILK AND WOOL FILET

This shows a coarse filet mesh between solid plaided lines, and is a distinct novelty in new materials. It comes in three colors, olive, old rose, and old blue, and the width is 46 inches. It is extremely pliable and has a subdued, soft lustre; price $2.95 a yard. Another novelty in silk and wool filet mesh has solid woven black dots at wide intervals; width 46 inches, price $2.25 a yard; it comes in several new colors.

SILK AND WOOL FLANNEL

In the fine, close weave of nun's veiling this new material is shown in a variety of colors, the shades delicate and clear, as the material is intended for matinées, blouses, negligées and other purposes where dainty tints are necessary. The width is 32 inches.

NEW VOILE MATERIALS

VOILE DE SOIE

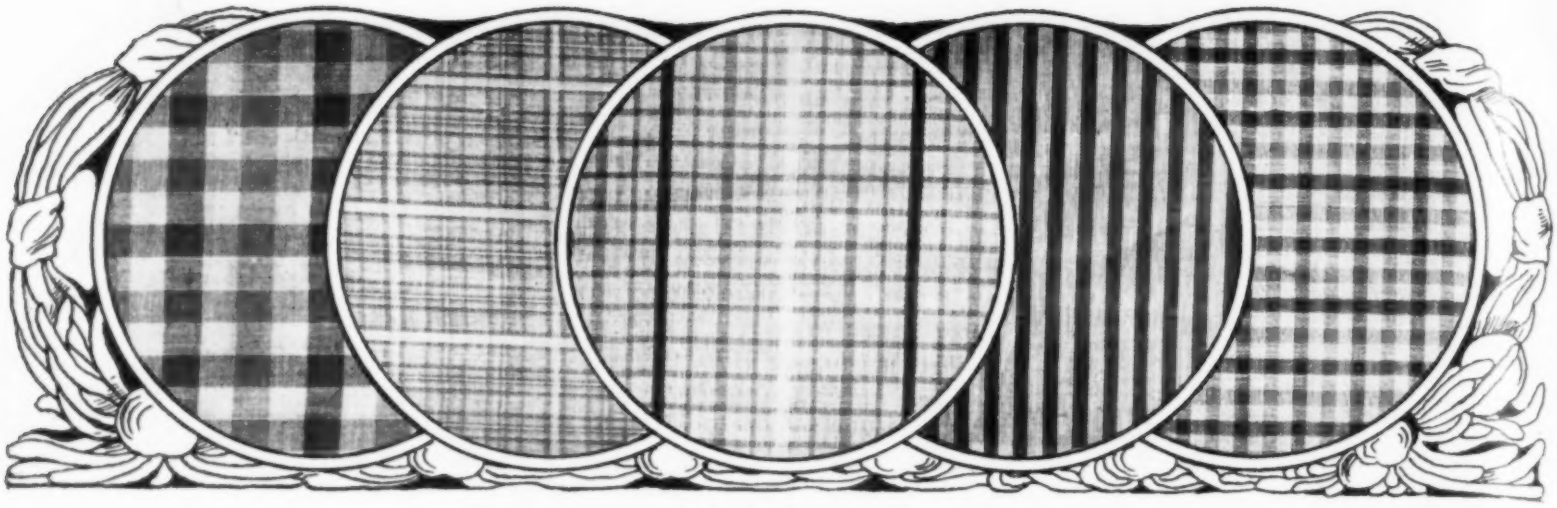
THIS fabric is a most diaphanous form of voile, the weave effect being almost like a grenadine, and with it is satin lining in exactly the same shade. The voile is 42 inches wide, and the satin 36, and the colors shown are only the latest of those new this season. The satin, it should be added, is of exquisite quality, soft, clinging and lustrous.

EMBROIDERED CANVAS VOILE

is a new departure for this resilient dress goods, and a silk dot as yet is the only design attempted. It is shown in black, the width 44 inches.

TISSUE SABLETT

This is a very fine Saracen net all wool voile, very lace like in effect, and a lovely novelty for smart summer frocks. The lace mesh is not coarse nor too open in design, which are both important in a material that is to prove durable; the width is 44 inches.



BARNABY MILLS GINGHAMS

Block design in golden brown, white and ecru — Plaid pattern in pale blue, tan and white — Light and dark, blue and white plaid, with black and white stripes — Striped gingham in golden brown and tan — Checked pattern in brown and ecru colorings

COTTON GOODS

CROXTON CLOTH

This is a round-thread, linen-finish cotton cloth for suitings, made in all the fancy linen effects, and with sufficient body to be used in tailored costumes. It is, however, woven to be cool and comfortable for summer days, and has all the appearance of linen. The colors used in the stripes, checks, herringbone, or other chic designs, are extremely pretty, and the color combinations in other patterns are also attractive. The width is 33 inches.

RACQUET CLOTH

Comes in exact imitation of fine French linen, in round-thread weave with a linen finish, though the fabric is cotton. It is remarkably pretty and sufficiently sheer for afternoon frocks. The widths are 32 and 33 inches, and the color list includes such shades as dubonnet, ashes of wood-rose, wistaria, fawn color and smoke-gray, besides pastel and other tints.

HESPER CLOTH

Is a cotton cloth in imitation of the linen Ramie cloth, the weave on the Shantung order. The width is 29 inches, and it comes in various colors.

HIMALAYA CLOTH

comes in a 27-inch width; the cotton of which it is woven is mercerized in the yarn, so the delicate lustre is permanent. The weave is like that of Rajah, the occasional uneven thread proving very attractive, and the material is soft and pliable although firmly made. It is to be had in all the season's best colors.

ZIBELINE CLOTH

is shown in a number of pretty new colors, and is made in the finest poplin weave, the cotton mercerized. It is suitable for tennis frocks or other semi-thin, useful summer costumes; the width 27 inches.

FLAXON

This very fine and sheer cotton goods is made with a linen-thread finish, and shows all the dainty crossbar, striped, plaid and jacquard designs that until now have only been shown in the finest French batistes or Irish linens. Some of the basket checks and broken plaids are found in pieces of most delicate texture, as diaphanous as the very finest handkerchief linen, but without any uneven threads in the weave, which the linen so often has.

The fancy flaxons are all 32 inches wide, the plain white are from 28 to 36, and the solid colors are in the same width as the fancy. The colors are beautiful, very clear, and the best shades of each tint shown. Color designs are also printed on white grounds, the figures small and neat.

PLISSÉ COTTON CRÊPES

These come with stripes or coin dots denoted through the weave, and are a most attractive novelty; the width is 28 inches.

MERCERIZED JACQUARD MADRAS

The designs for this shirting or dress fabric are all small and conventional, a very neat effect being given. It is made only in white; the width 32 inches.

AERO CLOTH

is a cotton cloth in imitation of linen Ramie cloth, resembling a coarse French linen in almost a canvas effect. It is 36 inches wide and is suitable for coats or tailored costumes for motoring or outdoor wear, and comes in attractive colors.

MOTOR CLOTH SUITING

is a cotton suiting with a smooth linen finish coming in a variety of designs usual in linen goods, and presents exactly the same appearance on the reverse side. It is light in weight, cool, and dust shedding; the widths 33 and 34 inches.

MOTOR CLOTH

is shown as a linen-finish cotton goods with an individual weave, that is very smart in effect. It comes in all colors, and is for costume purposes; the width is 33 and 34 inches.

OX REPPS

are in a poplin weave, made of cotton given a linen finish, so altogether different from the usual materials of this class. The widths are 36 and 37 inches, and they come in all colors.

CORDELLINE SILK

is a mercerized cotton repp striped in color on white or natural groundings, and in white on colored grounds. It in every way resembles a good bengaline silk, the lustre so perfectly attained, and the weave so even and silky in appearance, besides which lovely colors are shown that again correspond to those of the silk. The widths are 27 and 28 inches.

TENNIS STRIPES

is a title given to a sheer, pretty mercerized cotton fabric intended for lingerie frocks and is like a silk batiste in sheerness and in softness of texture. It is striped in a deeper shade of the ground color, the stripes outlined by very narrow stripes in a heavier weave. The widths are 27 and 28 inches.

LIKELINEN

comes 36 inches wide and in all colors; it is made of cotton finished to resemble a very fine French linen.

MOTOR CLOTH BRILLIANTINE

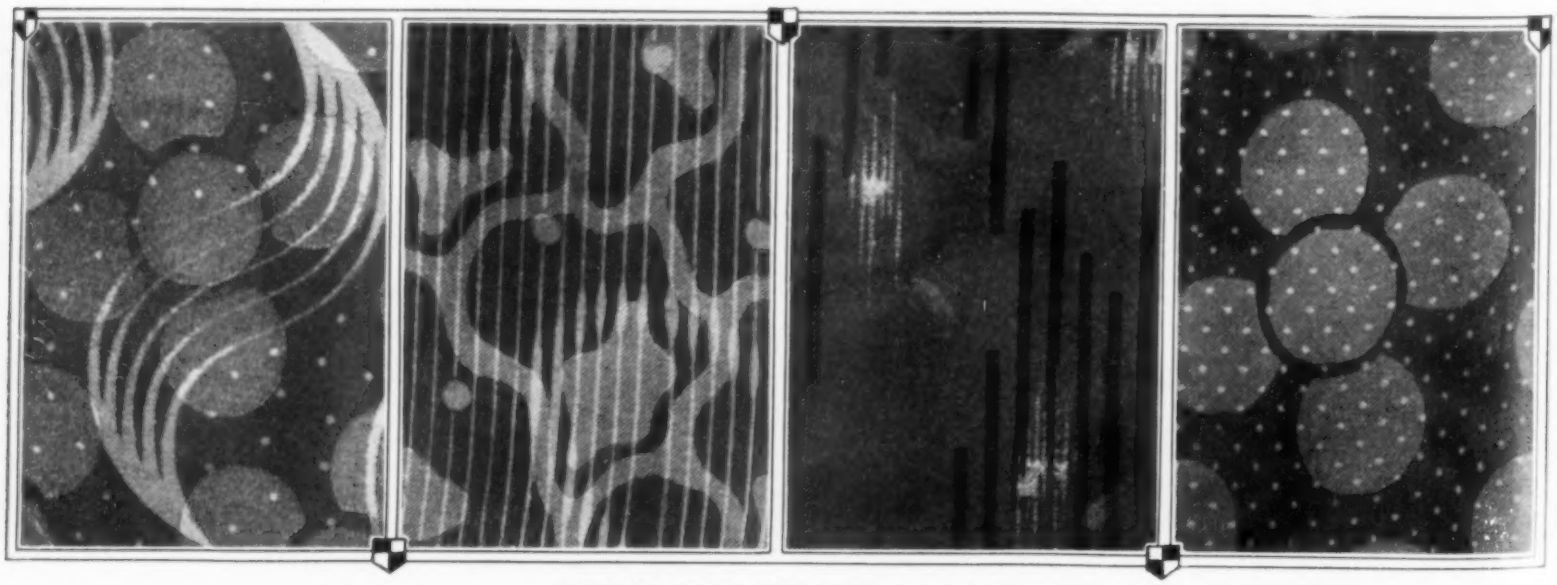
This is an imitation of brilliantine mohair cleverly simulated in mercerized cotton; it is made in all colors; the widths 33 and 34 inches.

WM. ANDERSON'S ZEPHYRS AND SHIRTINGS

These attractive cottons are made from the finest Egyptian yarns, pure dyes only being used to produce the lovely colorings for which the plaid or stripe combinations are noted. The weave is very fine and even, and the great durability of the zephyr has combined with it the charm of dainty colors that do not fade, so is as good as new after laundering. The widths are 28 and 32 inches.

SWISS MUSLINS

The well-known Swiss muslins have achieved a new effect in ombre embroidered designs; the colors are shaded prettily in each instance. Mention must be made of a bordered silk warp muslin that is unique and chic to an unusual degree; the hand-printed border design is combined with lace net insets that are outlined by tiny silk lacet braids; the width is 52 inches. For very hard wear are the striped Japanese cotton crêpes, from which the tennis or golf waists are to be made; the stripes are in attractive colors, and the crêpe has a close, fine crinkle.

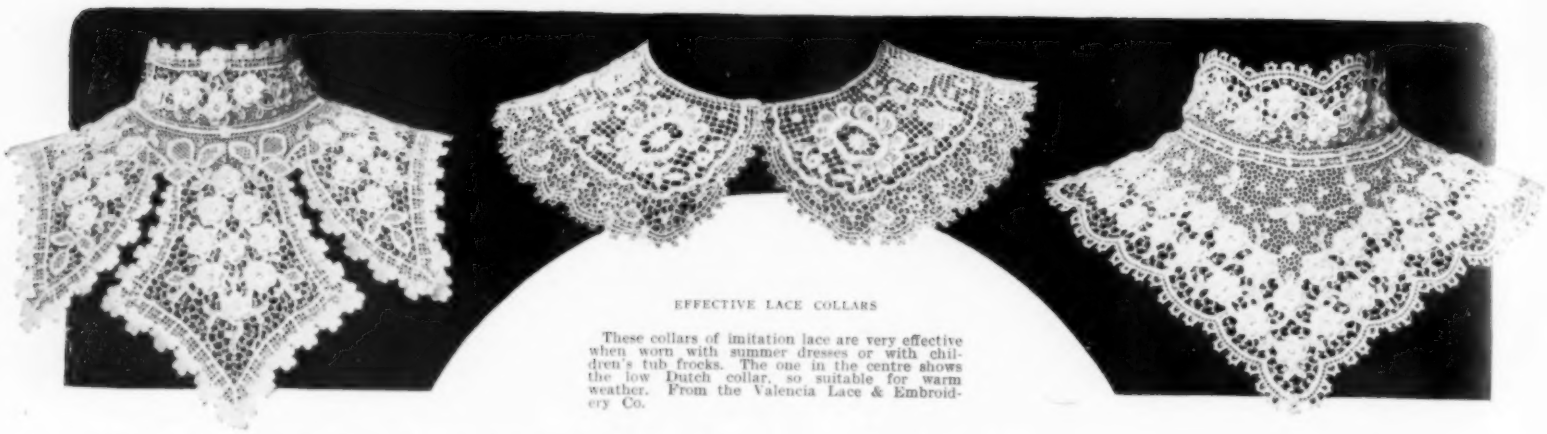


SATIN-FACED FOULARDS OF THE NORFOLK SILK CO.

Bright blue with large self tone spots and a design and small dots in white — Lavender gray ground with stripes and markings in white — Golden brown with striping of self tone. The odd design is in white — Rose-colored ground with large coin spots in self tone, and tiny pin dots of white

THEATRE TOILETTE AND RECEPTION GOWNS

FOR DESCRIPTIONS OF FASHIONS SEE PAGE 514



EFFECTIVE LACE COLLARS

These collars of imitation lace are very effective when worn with summer dresses or with children's tub frocks. The one in the centre shows the low Dutch collar, so suitable for warm weather. From the Valencia Lace & Embroidery Co.

SATIN-FACED SILKS AND CREPES

SATIN RAJAH

IS a modified rough silk in an Oriental weave which has a permanent satin finish to the slightly uneven surface, the silks dyed in the skein, and given a subdued lustre that is always retained. It is very soft and rich in quality, and drapes beautifully, the sheen so exactly developed to the right degree of brilliancy that the silk is equally suitable for street or house wear. All the newest tints are shown in it, and the width is 24 inches.

MOURAJH

is shown among the stunning new fabrics made entirely of silk; it has a satin filled warp which gives an exquisitely soft, lustrous surface. It is suggestive of crêpe in appearance, and is smooth, except for the occasional uneven threads in the warp. The width is 26 inches, and it comes in beautiful colors that include all the latest fashionable shades.

SATIN EMPIRE

has an invisible diagonal weave that gives a very rich effect and marvellous draping qualities, the lustre high but not over brilliant. It is the weight of a heavy Liberty satin, which it resembles in other respects, and it comes in fascinating tints of all descriptions, from pale to deep; the width is 36 inches.

MAROVINGIAN SATIN

is in the weight of foulard and is attractively printed in black, forming scale effects on high-colored grounds, the designs of IVth century origin. The width is 24 inches, and it is a beautiful silk for afternoon gowns.

YORKESILK MESSALINE

is a beautiful, soft, lustrous silk with a close, fine weave; the width being 24 inches. It comes in exquisite colors, and is pliable though firm in texture. It is made with a detachable selvage and has marvelous durability combined with other desirable qualities.

SATIN PREMA

is a new satin for evening gowns or other elaborate dresses, and comes in chiffon weight, which still further extends its possibilities. It is, despite the lightness of weight, exceptionally rich and lustrous, the latter, however, not over brilliant. The width is 36 inches, and it comes in a complete assortment of colors.

CRÊPE CHARMANT

This very lovely new crêpe comes with a satin finish that makes it altogether irresistible to those who appreciate lovely silks, and it also has sufficient body to make it extremely desirable for costume purposes, in which the quality of the fabric used means as much as the design of the gown. It is shown in all the newest shades and in some that are distinctive; the width is 40 inches.

CRÊPE CACHEMIRE

is an all-silk material in a very fine cachemire weave and a satin warp in which the individuality of a crêpe is rendered. It is perfect for draping purposes, and is soft and rich t the touch, besides being very durable. It comes in every rare and beautiful color imaginable, some of the "ashy" shades are exceptionally lovely. Geranium is revived for this silk also, and in a most effective shade. The width is 40 inches.

TAN-RY-OKU CRÊPE

is one of the most fascinating of the Oriental crêpes, and comes with a fine but very distinct crinkle or crimp, and with just enough lustre to keep it from having too dull an effect in the subdued tones, which are so fashionable this season, but which must not be chosen in an absolutely lustreless material if a good effect is desired. It is very durable and will not wrinkle under conditions that even include damp or fog. The width is 23 inches, and it comes in a long line of beautiful colors.

EMBROIDERED ALL-OVER CANTON CRÊPE

is one of the richest novelties of the year, the soft, elegant material having exquisitely graceful sprays and vines of flowers in a never-ending design, that covers the width with a profusion of finest Chinese embroidery. It is lustrous, and thus makes a charming background for the somewhat duller silk used in the embroidery; the width is 28 inches, and it comes in a number of pretty colors besides white, the embroidery being in self-tone. The white will be dyed to order to match any sample.

The great advantage in using one of these embroidered crêpes for the making of a gown is that very little trimming need be used, the material itself being so ornate.

LININGS

ALOHA SERGE

THIS is an extremely fine, diagonal weave mercerized cotton fabric that has the appearance of a silk serge, and is made in solid, rich colors for linings or petticoats, where a light-weight, durable fabric is desired that will have the sheen and effect of silk, but not the stiffness, as the mercerizing also gives softness while not interfering with the firmness of the material. The width is 36 inches.

FANCY HEATHERBLOOM TAFFETA

comes in all the plaid, striped and other designs that have heretofore only been available in expensive silks, the Heatherbloom taffeta being made entirely of cotton, mercerized and otherwise treated to have an exact resemblance to silk taffeta, with which imitation this season the designs referred to have been combined. It is intended for petticoats or linings, and is one of the most serviceable materials for the purpose; the width is 36 inches.

THELMA TWILL

is a soft, pliable, clinging cotton goods, mercerized and given the exact appearance of a Surah silk, and is intended for petticoats where a silk effect is desired but not the heat of silk. It comes in every possible color and is 36 inches wide.

DUPLEX LINING

A mercerized sateen with a very lustrous satin finish is made in two-toned herringbone weave effects, with a solid color back, the colors and finish permanent. It is to be used for coat linings, and is extremely durable, though soft to the touch and very pliable; the width is 36 inches.

PRÈS DE SOIE,

for linings and petticoats, is a mercerized cotton fabric of taffeta weave and finish, 36 inches wide, and very durable.

COTTON PONGEE

comes in an absolute copy of silk pongee and is mercerized to exactly the right degree of lustre, the colors each and all very lovely, and the fabric used for blouses and children's dresses, etc.

SUNBURST SILK

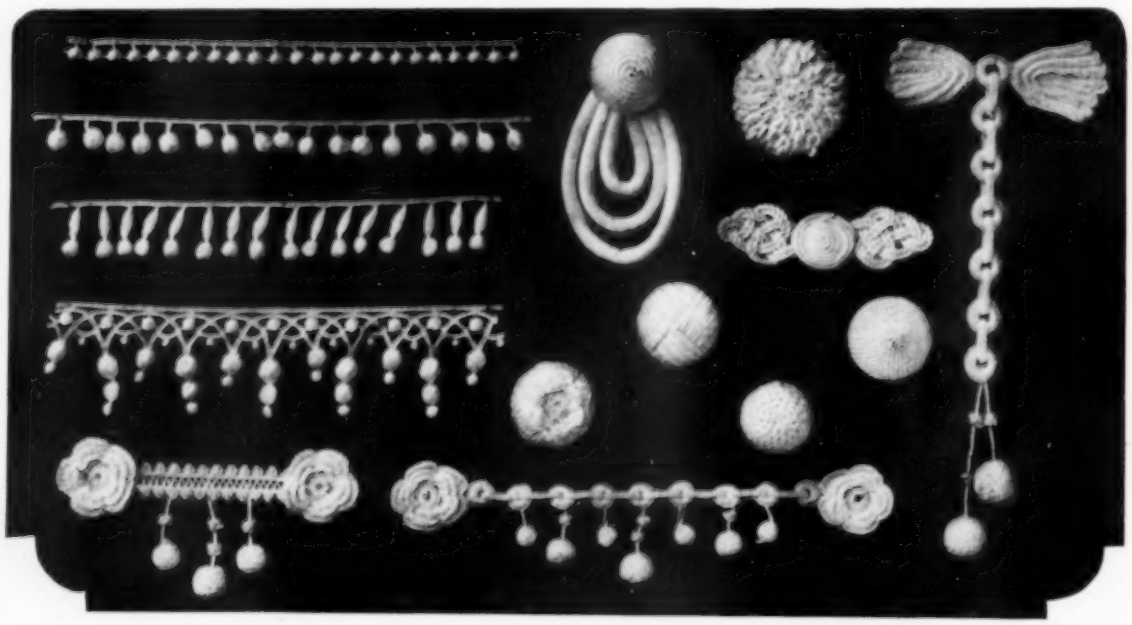
comes for linings, petticoats, slip linings and kimonas, and is a full mercerized sateen with a very close surface, a soft finish and permanent lustre, that is not diminished by laundering. It comes in all colors, is the lightest weight possible for sateen, and drapes in soft, clinging effects if desired; the width is 36 inches.

GILBERTA PETTICOATS

THESE skirts have patented adjustable waist bands that fit any figure, and are made of près de soie, which is a mercerized cotton fabric that comes in taffeta weave and finish, the lustre soft and the fabric very durable, though light in weight. It has all the appearance of silk, and is dyed with fast dyes. The petticoats have well-shaped tops, and flounces formed of three attached flounces, and there is choice of those that are shirred, corded, or shirred and fagotted. They are made in all colors.

KNEIPP LINEN MESH

THIS is a pure Irish linen fabric woven with two surfaces for underwear, and is made in four different weights, so that any climate or condition can be suited. It is absorbent, yet dries quickly, and is woven so that shrinking is not possible. The wide open cells of the one side of the mesh are worn next to the skin, so that comfort is assured, and the flatter, smoother surface comes next to the garment that friction may be avoided. The weave is particularly made to allow the air to circulate freely, which minimizes the danger of catching cold when overheated, as the open mesh does not hold the moisture. It comes in white and ecru, width 31 inches.



FANCY COTTON TRIMMINGS AND ORNAMENTS

Ball fringe trimming is very smart this season, and crochet ornaments and buttons are more than ever to the fore.—From Stern Bros.

CROCHET BUTTONS AS TRIMMING

IN conjunction with the many crochet braids and laces to be used on summer dress, are the crochet covered balls or buttons, some of which are illustrated at the bottom of this page. They come in many different patterns, the prettiest having a raised crochet flower on the top, and they are especially effective as a trimming on colored linen gowns, since white on color is to be the predominating combination this season. These buttons have the added virtue of laundering to perfection, so that, when put on a tub frock they need not be removed whenever it becomes soiled. Another good button for laundering purposes is a plain pearl one covered with linen.

1848

1909

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ESTABLISHED 1848

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William Skinner Manufacturing Company

New York Philadelphia Chicago Boston

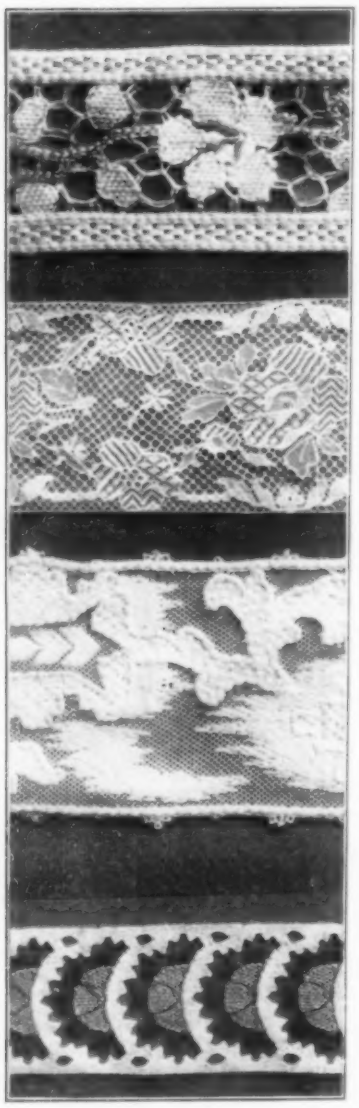
NOVELTY NETS AND ALL-OVER LACES

ILLUSTRATED ON THIS PAGE

NEts are to be much used for the ever-popular separate blouse, for house frocks and for evening gowns, and are this year a background for lovely designs that look like frostwork, or they are exquisitely embroidered in gold, silver or other metal shades. Shadow dots are new, and a Binche mesh is unusual, coming from valenciennes looms. These looms also turn out an all-over lace net that has medallions in an embroidery effect, a really lovely novelty. Spider dots are woven in embroidered effects also, on tucked or striped nets, and "Vermicelli" is the name given to the queer little zig-zag and twisted pattern shown in a white hair-line on colored net. Colored nets embroidered in self-tone satin dots are very attractive, and the black nets with large, gold embroidered dots are fascinating. Equally so are the bronze nets embroidered in bronze dots; green, gold and gun-metal are also shown on appropriate groundings. The large hexagon mesh is much used as the foundation for Ribbazine embroidery. "Ribbazine" resembles a fine silk lace or gimp braid, soft and easy to work with.

FANCY COTTON BRAIDS AND ORNAMENTS

BRaids of all kinds have superseded most of the other ways by which the linen costumes have been made smart, and the semi-tailored gown of linen this season shows braiding in some form, from simplest soutache, to some one of the very handsome wide braids that have the middle part in either Cluny or Irish crochet effect, or are embroidered on heavy net with a fancy braid edge.



NEW LACES AND BANDINGS
Beginning at the top the trimmings are: Hand-made crochet novelty lace in white or pastel shades; four and a half inches wide. French novelty lace with design outlined in heavy thread. Hand-embroidered white Italian lace; three and a half inches wide. Sampler lace banding embroidered in colors; width three and a half inches. From McCreery & Co.

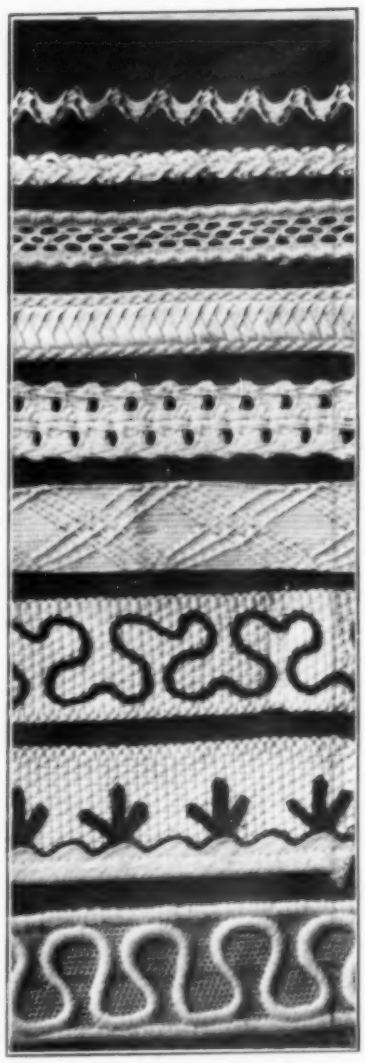
No one of the handsome silk braids used for cloth frocks has been left uncopied in the white cotton braids, and the result is a wealth of good-looking trimming braids that will transform any simple dress into a very effective one, and besides are all appropriate for linen or cotton costumes, and the question of laundering is thus met satisfactorily. Some of the braids have a design in color interbraided, and many of the fancy silk soutaches are exactly reproduced in their color combinations in cotton, and are effective for children's dark linen frocks, at collar and cuff edges or where piping would be used. A number of these pretty braids are illustrated on this page.

In conjunction with the braids, ornaments are prevalent, as well as fancy fringes; the latest are the bugle and small disc fringes, the latter like a slightly flattened pea, attached by a little bar to the next disc. Flat ball fringe also comes, that dangles free. In the ornaments, Irish crochet effects are numerous, and come in all sizes and pretty shapes. A variety of these ornaments are illustrated on page 480, and are not expensive though they have every appearance of being so.

THE SPRING COLORS AND THEIR NAMES

EAch year sees some departure in the color line that is eagerly caught up and developed to the limit of effectiveness, and all combinations seemingly must have just a dash of that particular shade to be considered complete. This year is markedly original in that a number of neutral tones have been accepted individually as smart, and no one has thus far prevailed in popularity, all being adopted for their real beauty.

These colors are rose cendré, which is a deeper shade of ashes of roses than shown heretofore; bitume, a new purplish smoke gray; cinjre, which is a pale cinnamon; nuage, a smoky blue; chasseur, a greenish gray-blue, quite deep, and nebule, a green bronze. But few very dark greens are to be found, the majority not getting beyond a medium tone, and the best are caiman, which is on the zinober green; roseau, which is the color of the under side of a rosebush leaf; serpent, which is a lovely clear color, and lizard, which is equally good, and marais, which is bog-green.



FANCY COTTON BRAIDS
These cotton braids are in high favor this season, and they are sometimes embroidered in colors. From Lord & Taylor.

THE VARIOUS ROSE COLORS

The old-rose shades are none of them old, each showing just a shading one way or another that makes them not match last year's favorite hue. Merisette is a shade like the juice of a bruised wild cherry, rather deep and very becoming to all types of coloring; the old-fashioned ashes of roses also is counted among them, besides bois rose, which is several tones deeper, and pampre, which is like the dull reddish-brown stem of a vine.

NEW PURPLES

A new purple is dust, which is the strange title given to a very faint ashy hue; ashes of amethyst comes next, and is lovely; wistaria is in several shades, no two alike; ursuline, which is a charming new pastel lavender; orchidées, which is also pale, and concord, which is very deep, almost damson. Raisin is one of the darkest purples ever shown, and might almost be called invisible purple.

METAL GRAYS

Grays are under the various metal namings, silver, nickel, platinum, aluminum, oxidized, and so on, besides dust gray, which has a yellowish tinge; heron, which is silvery; mousse, which is deep and soft; fumée, a clear smoke; taupe and a beige.

YELLOW SHADES

Vieil or is the most lovely old-gold color imaginable, soft and tawny, topaze rivalling it, but paler and with less life in it. Chevreau is still another leathery shade, rather pale, and amber is a deeper edition of mastic. Apricot and peach are claimed alike by yellow and by pink, and to be correct for each, are given a touch more of the color under which they happen to be listed.

BROWNS OF EVERY HUE

The new browns are bewildering, which points to a season of brown as an ultimate leader; the number of shades are only outnumbered by the blues. Topique is a new pink-brown; khaki is a golden one, very light and more gold color than brown; tanje is a good shade of castor; cuir is a clear leather color; châtaigne is a horse-chestnut brown, and cordonne savors of the old tobacco tone. Blondine is a deep, pinkish champagne; Raisouli is a dark, dusty cinnamon; amadone is a new smoky brown, and antelope is another grayed tone; daine and ambrée both are pale and clear, the former more of a fawn color, and the latter a brownish amber.

ALL THE BLUES ARE POPULAR

Blues run from Olympe, which is a pastel forget-me-not shade, and Mexique, which is a faint silvery blue, up to Corsaire and gendarme and barbeau, which are the deepest navy. Luciole is almost a gentian blue, though given the equivalent for firefly, and cibellule is a pale peacock. Toile is a flax blue, and simply captivating; drecoll a deeper shade. Cluse is a pale porcelain tint; ciel is again pastel, and tapestry shades include beauvais, a dull but effective color; saxe, which is medium and with a greenish cast; vieux bleu, Housard and several charming delft blues.

NOVEL RED SHADES

Dubonnet is a new brown-red, and coral, salmon and all Oriental reds and pinks are approved. Granada, from its name, is a deep ruby, and framboise, or raspberry red, will still hold sway. The season points, in fact, to a variety of color, but of exquisite softness and very clear, when not intentionally ashy.

COLOR COMBINATIONS

The aim in color combinations this year will be above all things a harmony of tones, and this will be especially evident in gowns to be worn during the day, when few sharp contrasts will be tolerated. But in evening gowns the line will not be so carefully drawn, for here the artificial light tends to soften, and at the same time to harmonize, and the color schemes may therefore be more daring.

ELABORATE ACCESSORIES FOR EVENING GOWNS

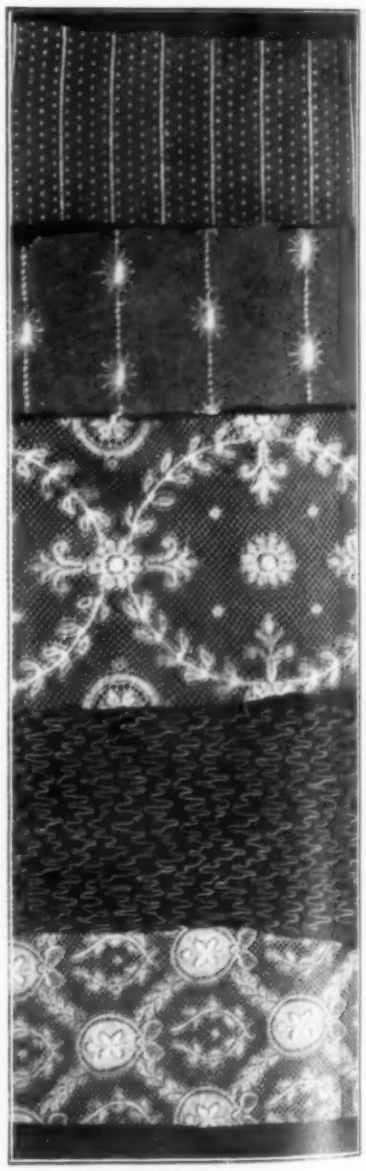
THese come ready made, in the form of little jackets, yokes, and so on, one alone making a sufficient trimming for a gown of satin or some other supple material. One unusually attractive coatee is of very fine black net with a cape effect and panel postillions at back, and long tabs at front, the whole liberally spangled with pin paillettes, and embroidered with jet beads, costing $27.75, while a short jet spangled black net coatee with turtle postillion and short sleeves is only $17.50. A sleeveless Empire waist of black spangled net with cut jet cabochons at centres of the flower designs is finished at lower edge with cut jet bugle fringe; this is $26.50.

NUFASHOND SHOE LACES

THese shoe laces are made with a tubular middle part, and plain broad ends for tying. The lacing is given double strength and wear-resisting qualities at lacing portion.

NYSILK SKIRT BRAIDS

THis is a very fine mercerized braid for dress-skirt protection, and is made of Sea Island cotton, which the process of dyeing and braiding has given all the appearance of silk. It comes in all colors, and wears remarkably well, the edges being very firm and strong, but not harsh, thus saving the dress-boots from defacement by rubbing, which a wiry braid is bound to do.



NOVELTY NETS AND ALL-OVER LACES
From Arnold, Constable & Co.

NEW YORK	BOSTON	PHILADELPHIA	ATLANTIC CITY
11 Branch Offices	418 Boylston St.	1723 Chestnut St.	907 Boardwalk

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NEW YORK CITY

The Younger Generation.

EMERGENCIES—HOW TO MEET THEM—KNOWLEDGE THAT THE MOTHER AND NURSE SHOULD HAVE—THE RIGHT AND WRONG THINGS TO DO WHEN ACCIDENTS OCCUR—SIMPLE REMEDIES FOR SMALL AILMENTS

IT is well for the mother of many children to have a distinct idea what to do in case of emergency, as a moment wasted at such a time may be of serious consequence—may mean permanent injury or even loss of life. Hysteria, nervous collapse, or general inefficiency in the mother will soon communicate themselves to the bystanders, and these evil effects may prove fatal to the child's own self-control and powers of resistance. Emergencies are sure to come sometime, even in homes where the children are carefully

Spring coat of dull blue serge, trimmed with blue braid and tassels. White pearl buttons. Hat of blue straw trimmed with pale blue ribbon and small pale-pink roses.

and systematically guarded, but one who knows what to do, and has the ability to act quickly, will be able to remove many of their terrors. Such a person is decidedly the mother—not some nurse, servant or hastily summoned neighbor. She must be the one to marshal her forces together and, with nerves well under control, to meet the emergency as soon as it presents itself, and to conquer it on its own ground with the deft weapon of skill and knowledge. Let us look particularly at a few of the accidents commonly met with, even in the most protected homes.

FIRE

Nothing is more terrifying than to see a child's dress suddenly catch fire. At once bewildered, he will try in his pain and terror to run away, each motion, of course, only increasing the leaping of the flames. If such a sight should ever meet your eyes, do not lose a minute, but roll the child quickly upon the floor, if possible in a heavy quilt or rug, until the fire is extinguished. To smother the flames at once in this manner is the best thing to do, since it is far quicker and safer than to throw water over them, or to run with the child to the bath tub, as is done by many frightened nurses. These latter remedies only waste the precious seconds and hasten the disastrous work of the flames.

As soon as the fire is out, cut the child's clothes away from his body. Never attempt to undress him in the usual manner, for wherever the fire has touched, the clothes will be found to be firmly fastened to the scarred flesh. After they have been cut off (leaving such portions as will not come away easily) cover all the burned places first with lard or vaseline, and then with sheets of cotton batting, the main thing being to exclude the air. After this is done the physician should be summoned at once, as a burned child is extremely hard to control, and every possible alleviation for his distress must be quickly sought after. If the burns are severe, a little whiskey and water should be given as a restorative. After such times of suffering and fright it is a common thing for the child to have a nervous collapse.

WHEN THE CHILD HAS SWALLOWED SOME FOREIGN SUBSTANCE

Almost every mother can remember, in her experiences of nursery tragedy, some one instance—if not more—when the children have been seen to swallow something that they have picked up from the floor. The mother of many children, in the course of her experience, has learned that this need not necessarily be a cause of great alarm, unless the object is known to be sharp or pointed, in which case a doctor's advice should be sought at once. Otherwise the first thing to do is to make sure that the object has not become wedged in the throat. To counteract this, turn the child upside down and slap him between the shoulders, and, if this is not successful, try to dislodge the foreign body with your finger, so that it either falls out or goes on down the throat into the stomach. No medicine should be given, but an ample diet of oatmeal, bread or potato should be urged; for such food will soon embed the foreign substance in itself and carry it safely through the child's intestines. If it does not come away in this natural manner, a physician should be summoned, and he may think it wise to take an X-ray photograph of the child's stomach and the surrounding parts to see just where and what the foreign body is. This, however, is seldom necessary.

Morning frock of pale-pink Chambray, trimmed with bands of white embroidery. The skirt is laid in tucks above the hem, and the yoke is of finely tucked batiste. The pink gingham, which forms a square yoke border is embroidered in white and edged with bands of embroidery.

Play frock of pale blue racquet cloth with a yoke of finely tucked nainsook. The box plait in front and the cuffs are trimmed with white pearl buttons.

NOSE-BLEEDING

Hemorrhage from the nose may occur frequently in the case of children—particularly in those who are highly nervous and excitable. If your child, showing a decided tendency to it, has several attacks one right after another, keep him as quiet as possible, and see that he does not get overtired. Too much bleeding from the nose is exhausting, though an occasional attack in a healthy child denotes nothing that need cause alarm. As soon as your child is seized with such a hemorrhage, let him lie down and put a small piece of ice wrapped in absorbent cotton on the bridge of his nose, or at the back of his neck. If this fails, fill the nostril from which the blood is flowing, with cotton which has been saturated with a hot alum and water solution. A hot mustard foot-bath is often found to stop the bleeding when all other remedies fail. If it does not yield in a reasonable time to these simple, domestic efforts, it is well to call in a physician.

EAR-ACHE

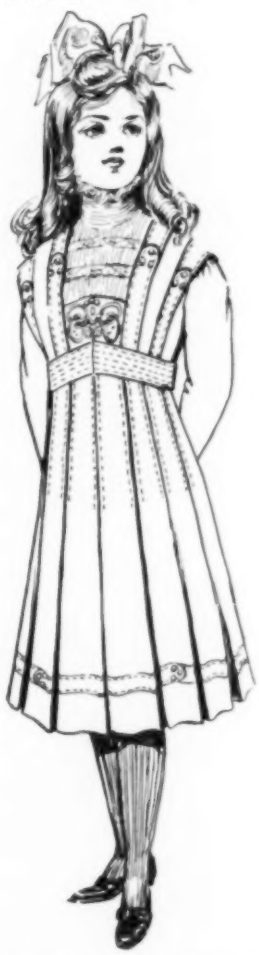
Little children are often great sufferers ear-ache. To tamper with the ear or to do anything radical is not advisable. Dry heat is perfectly harmless, and the child will probably drop off to sleep if you place his ear down upon the surface of a hot water bag, which you have previously covered with a layer of absorbent cotton. If the case is urgent, syringe the ear carefully with warm water. Children who are susceptible to ear-ache should wear warm caps when they go out, and be exposed as little as possible to sharp winds.

STINGS AND BRUISES

When a child is stung or bruised, do not put mud, plantain leaves, tea leaves or an oyster upon the hurt—these favorite domestic remedies are only useful because they are carriers of heat or cold. Use instead a magnifying glass to see if the sting is still in the wound; if so, remove it with a pair of tweezers or by gentle pressure. Then put a few drops of spirits of ammonia or cologne upon it to stop the pain and itching, and bind it up firmly with a clean linen or gauze bandage. If the spot becomes inflamed, a flaxseed poultice should be applied for about twenty-four hours. After a severe bruise, hot or cold applications should be made repeatedly for a half-hour or more, in order to prevent the spot from turning black. A few pieces of cotton dipped in ice water, and constantly changed, make the best kind of compress.

WHAT THE EMERGENCY CHEST SHOULD HOLD

A large quantity of absorbent cotton, a roll of lint, a fine pair of tweezers for removing splinters, whiskey, aromatic spirits of ammonia, Dobell's solution for spraying the throat, a spool of adhesive plaster, 2 inches wide, court plaster, several rolls of 2-inch gauze bandages, safety pins, scissors, an ice bag, a hot water bag, throat atomizer, a graduated oil, medicine glass, medicine dropper, vaseline, bi-carbonate of soda, camphorated oil.



Empire gown of silk-finished cachemire in brown, stitched with light blue and trimmed with bands of the same material, also stitched. Collar and yoke of white tucked batiste and insertion. Just above the belt is an inset piece of the material embroidered in light blue and brown. This is a pretty model for a girl of two.

ONE OF THE

MOST ADMIRED COSTUMES

WORN BY

MISS HELEN TAFT

DAUGHTER OF THE PRESIDENT
IS MADE OF

"MOTORA" COTELÉ SHANTUNG

THE NEW "MIGEL QUALITY SILK" A MATERIAL THAT IS STRIKINGLY BEAUTIFUL AND ENTIRELY DIFFERENT FROM ANY SILK HERETOFORE PRODUCED THIS COSTUME WAS MADE AND THE MATERIAL RECOMMENDED BY ONE OF THE BEST KNOWN MODISTES IN AMERICA

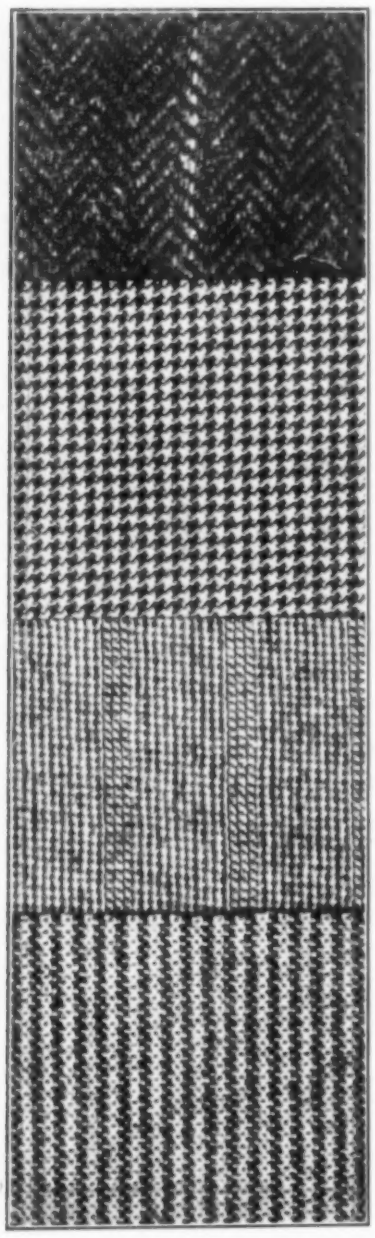
SOLD AT THE
HIGHEST CLASS
STORES

The WELL DRESSED MAN

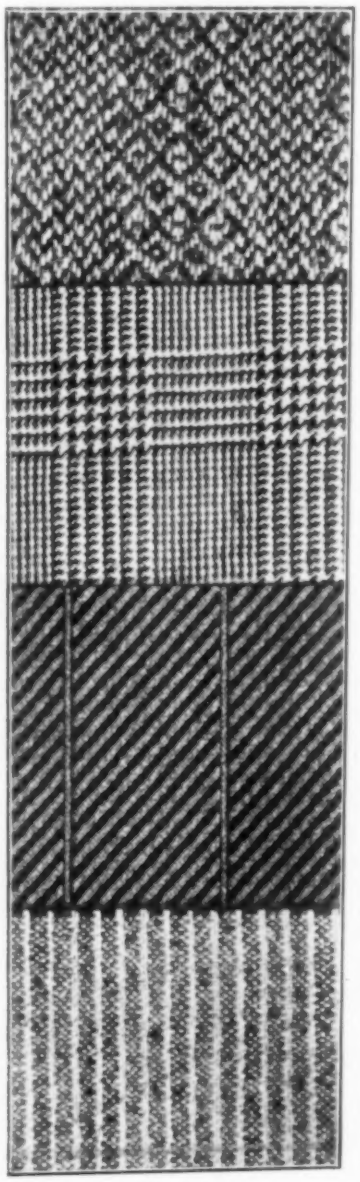
SPRING FASHIONS IN SHIRT AND SUIT FABRICS—SOME OF THE NEWER MATERIALS IN DETAIL—
NO ONE SHADE OR PATTERN PROMINENTLY IN VOGUE

AMong the tremendous variety of shirt fabrics of this season there is so little evidence of one particular design of pattern, or shade of color, being pre-eminently to the fore that any attempt to draw narrow lines of distinction, so far as fashion is concerned, would be more apt to mislead than to prove helpful. With so much latitude as exists in men's dress today, and an almost utter absence of the fads that in some years past have had a sort of arbitrary influence on selection, it would be nothing less than presumptuous to state that such and such a material is smarter than such and such another one, provided that both are equally pretty intrinsically and equally good in point of quality and style. While it is as true as ever, perhaps, that the best taste protests against very striking effects and bright, loud coloring, since the colored shirt came into use almost every possible kind and combination of line, stripe, check, plaid, figure and all-over design has been turned out, in well nigh every imaginable shade, so that it is mainly by some little peculiarity of weave or texture that one distinguishes the newer materials, or, for that matter, can hope for novelty.

Taking the fine imported fabrics of the leading makers—for it is, of course, to the fashionable shops that one must look for the exclusive materials—one is most impressed, perhaps, by the silk-woven stuffs, by the combination of stripe and figure in pattern, and by the delicacy of coloring, although in the same piece the combination of two or three colors and shades of color is by no means unusual. There are a number of beautiful crêpe-like stuffs of silky texture, many corded-line materials, and many fabrics in which the figure is worked out in self-tone, or in lighter or darker tones of the general body shade, and in making up the shirts different materials are sometimes used, or plaids are so arranged as to give considerable variety of effect. Among them some are of very delicate shades of lavender, light green, pink and tan silk, with moiré effect stripes in self-tone; some with horizontal stripes composed of small figures in contrasting shades; some of white mixed silk and linen with blue stripes edged with brown, made with narrow turned-back cuffs fastened with pearl buttons, and some of pale green with green stripes figured with white. In lavender, gray and tan shades one fabric showed an all-over vine design crossed with stripes of self-tone, on which were small flower figures; another a wide vertical and narrow horizontal stripe, with small figure at intersections, and another a broken stripe and vine figure.



SPRING SUITINGS



SPRING SUITINGS

Perhaps the pieces shown by the illustrations will give a better idea of the general character of some of the new fabrics, although even they lack the coloring that adds so much to a material's attractiveness. The first (at top of plate) is of light tan shade with wide stripe and slender corded lines of self-tone, spaced well apart, and figure in brown between them; the second is of lavender with broad stripes made up of broken lines of darker shade outlined with narrow stripes of purple, and having between them a narrow stripe of white and flower figures in purple; the third is of light blue with oddly woven silk stripes in blue and white and a broken corded line of dark blue between corded lines of white; the fourth is a pink with double stripes of white and delicate leaf figures; the fifth a blue with double stripe of darker shade edged with corded lines of white, between wider stripes of Persian effect in shades of blue and green; the sixth a very pretty gray with flower figure and stripe of lighter and spot design of darker tone; the seventh a light gray with stripe of dark gray and conventional fleur-de-lys figure in light and dark shades, and the last a tan with narrow lines and figure in white and wide stripes of two shades of light tan, edged, or bordered, by stripes of black. Although described in certain colors, it goes without saying, of course, that the same designs may be had in other shades and tones.

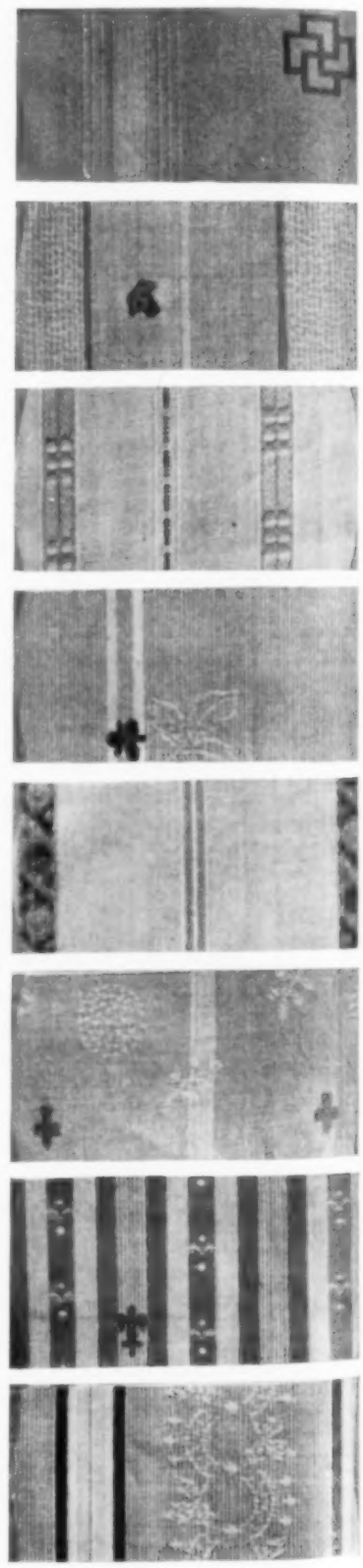
What has been said of shirt materials applies very largely to suit fabrics also, for as between two cloths of similar character, equally good in style and equally pretty intrinsically, the choice is one of taste rather than of fashion. Yet it is frequently the case that one class of pattern or shade of color is more in general vogue than another, and for this reason it may be said, perhaps, that checks, plaids and indistinct mixtures will be more exclusively smart than the shadow stripes or narrow lines of contrasting color spaced well apart, and that gray will be even more than usually worn, if such a thing is possible, considering that it is always the leading spring shade. This is no doubt due to the great popularity of the stripe patterns and of the brown colorings of the last few years, and indeed has been predicted in articles under this title for a long time past.

With the selection so large it is impossible to mention specifically more than a few of the stuffs, but the samples illustrated, which were kindly supplied by one of the most fashionable of our New York tailors, will give some idea of the season's vogue. The first (at top of left-side plate) is a rather heavy, soft worsted of an attractive shade of brown, with herring-bone weave in slightly darker brown and vertical stripe of gray, that would be especially pretty for an informal walking coat suit, or for an outing sack suit or Norfolk; the second a stylish gray check with large, square overplaid in red—perhaps a bit too conspicuous for the man of conservative taste, but with decided character—the third a small check in light gray with a thread of light green in the outer lines of each of the alternating stripes, which otherwise are in self-tone and hardly more than an effect of weave; and the fourth a light gray with waving or broken stripes of black and flecks of black between—a very stylish fabric for a spring suit.

That at the top of the right-hand plate is an all-over mixture in two shades of gray—a loosely woven, somewhat hairy surface material on the homespun order, but somewhat heavy; the next piece is a gray overplaid with indistinct single line overplaid in light green, which does not show in the photograph more than does the red in the second piece of the left-hand plate; the third a darker gray material with vertical lines of black and diagonal stripes of black between them, so woven that the gray and black diagonals alternate between each of the vertical stripes, and the last a white and black flecked cloth, giving the general effect of light gray, with slender vertical stripes of white.

Pages might be filled with descriptions of even a small number of the spring necktie materials, among which are some very striking designs and bright colorings and many new crocheted effects in soft, delicate shades, but, as is true of the shirt and suit fabrics, one must see the stuffs themselves in order to obtain a correct impression of their real appearance.

How.



A SELECTION OF SPRING SHIRTINGS

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WHAT THEY READ

THE BRIDGE BUILDERS. By ANNA CHAPIN RAY, AUTHOR OF QUICKENED, BY THE GOOD SAINTE ANNE, ON THE FIRING LINE, ETC. LITTLE, BROWN & CO., BOSTON; $1.50.

THIS novel is a tale of the great cantilever bridge at Quebec, wrecked not long ago in the building. It is also a tale of contrasted American and Canadian characters, a favorite subject with the author. She has often done the like for young folk, but The Bridge Builders is intended as adult fiction. The story is told with the author's accustomed ease and skill, but one feels that she is much of the time somewhat haunted by her ideal of juvenile fiction d thus hampered in her attempt to show a section of grown-up life. As was to be expected, her young woman, just out of school, is the best and most natural creation in the story. She is a girl from the "States," and the contrast between her and some demure Canadian women, matter of fact in mind, is pleasantly and entertainingly drawn. There is a good piece of character work in the girl's father, and the young men of the book are sufficiently natural, but one feels at times as if the boarding-school atmosphere was the breath of the scene instead of the real open air which the author would persuade us that her characters breathe. Did you ever see the old cyclorama called The Battle of Gettysburg? The illusion of looking far across a great stretch of hill and vale beneath an ample sky was perfect until the n strils and the lungs told the spectator that he was breathing the artificially heated atmosphere of an enclosed structure.

THE ASSASSINATION OF ABRAHAM LINCOLN, AND ITS EXPIATION. By DAVID MILLER DE WITT, AUTHOR OF THE IMPEACHMENT AND TRIAL OF ANDREW JOHNSON. THE MACMILLAN CO., $2.

Mr. De Witt's elaborate story of crime and punishment is drawn largely from official records. It seems to prove, what has for some years been believed by others who have examined the evidence, that Mrs. Surratt was hanged in entire innocence of any share in the darker aspect of the Wilkes Booth plot. The author believes that Stanton prevented Johnson from receiving the poor woman's last appeal, and that important evidence was suppressed after the trial. The fact that John Surratt, who fled after Booth's hideous deed, and was not brought to trial until two years later, went free by the verdict of an unprejudiced jury, strengthens the belief that a fair trial would have cleared his mother. Just as certainly such a trial would have convicted the others who were hanged. Dr. Mudd and his fellow prisoner at The Dry Tortugas, Mr. De Witt thinks, were properly pardoned by Johnson. He is equally clear that the madness of the hour which held Jefferson Davis and other Confederate leaders as accomplices of Booth before the fact, might have driven us to other judicial murders than that of Mrs. Surratt, and that the Confederate leaders were innocent of the accusation. The plot he finds to have been one for the kidnapping of the President, until Booth, who tended to violence, maddened by the failure of his party to capture Mr. Lincoln, suddenly decided upon murder, and drew a few of the least intelligent and self-directing of the original conspirators into the darker crime. The author evidently believes that Booth's death resulted from suicide, and that Boston Corbett's boast that he had insubordinately shot the man whom he and a handful of soldiers were seeking to capture was a falsehood.

This and other aspects of the case the author discusses at length, and here as elsewhere in the book his controversial tone is the reverse of the judicial. He would have been much more convincing had he preserved a studious moderation in his assertions and criticisms, just as he would have been far more readable had he avoided the vicious "historical present" in his narrative. That particular method of enlivening narration is as trying to the nerves as the slow music of the melodramatic stage.

LEWIS RAND. By MARY JOHNSTON, AUTHOR OF TO HAVE AND TO HOLD, PRISONERS OF HOPE, ETC. WITH ILLUSTRATIONS BY F. C. YOHN. HOUGHTON, MIFFLIN & CO. $1.50.

To Have and To Hold was a delightful story—written, it must have been, a decade or more ago. Meanwhile, we recall having read several other romances by Miss Johnston, that somehow left very slight impressions and were certainly below the standard of this author's first novel. Since the publication of Lewis Rand, however, it seems likely that Miss Johnston's title to fame will hereafter be far more justly attributed to this recent remarkable book than to her popular maiden romance.

In fact, Lewis Rand is the most important example of the American historical novel that has yet been written, although, viewed purely as fiction, it may be less interesting and far less ingenious as to plot than were some others of the same class that have appeared within the past twenty years. One feels that from every standpoint this grim, powerful and splendid romance is the result of infinite painstaking, and is therefore well worth while. The background is Virginia—for the most part during the period of Jefferson's second administration. The sombre, ambitious hero is the son of a tobacco roller who, through a chance meeting with the great Democrat, was enabled, in the face of many obstacles, to win an adequate legal education. Thus equipped, Lewis Rand, a young man of iron will with an absolute belief in his own ability to achieve ultimate fame, started forth to carve out a political career for himself. As in ancient Rome, the people of the Old Dominion were either aristocrats or of the masses. The landed gentry held the balance of power and were naturally jealous of any plebeian encroachment upon their virtual monopoly as the ruling class. Rand, sprung from the soil and forced to fight his way upward inch by inch, bitterly hates blue blood and all that the term implies. Nevertheless, in a fair field he wins the hand of a gentle daughter of one of the F. F. Vs., and had not temptation in the insidious guise of Aaron Burr, with dreams of empire at the cost of loyalty, crossed his path, Rand, with his unquestioned abilities and force, might have reached the very pinnacle of an honorable ambition.

Instead of that the blinded young politician unheeded the warnings of Jefferson, even of his loving and devoted wife, until, realizing the futility of the treasonable scheme and what discovery would mean to him, he yielded one day to a fit of insane passion and jealousy, with terrible results. The gradual redemption of this turbulent soul begins after the man's confession to his wife, whom the high-bred Cary had loved in vain. Under the uplifting influence of Jacqueline the spiritual sense of Rand is at last awakened, and the curtain goes down just after he has given himself up to justice.

Miss Johnston has portrayed in a masterly manner the complex character of her hard, unsympathetic hero, but it makes a sombre story. By way of relief, however, we are privileged to know those fine souls, the two Cary brothers; Major Edward and Colonel Dick Churchill, Jacqueline's uncles; Adam Gaudylook, the philosophical trapper; Monsieur de Pincornet, and a few others, that are at least humanly interesting. Most interesting, too, as well as impressive are the brief glimpses afforded us of Thomas Jefferson and Aaron Burr. Mr. F. C. Yohn's illustrations in color are a pleasing complement to the text.

THE NEWEST BOOKS

IN spite of talk about race suicide, babies continue to be born occasionally even in the most respectable families, and every year or so there is a new book on the care of infants. The most recent of these seemingly superfluous volumes is The Baby: A Book for Mothers and Nurses (Boston: Whitcomb & Barrows, $1.00 net), by Daniel Rollins Brown, A.B., M.D. Dr. Brown begins with the babe at birth and tells how it should be cared for from that moment up to the end of the second year. He has discussed briefly and clearly a great number of matters that mothers and nurses should know. If you are expecting to have a baby in the house you should find this book of great practical use, and if you've ever had a baby in the house, and have forgotten what a pleasant housemate it is, this book will help to revive sweet memories and to restore your youth.

Clare Benedict's new volume, A Resemblance and Other Stories (G. P. Putnam's Sons, $1.50), is made up, in part, of tales from the best of the magazines and of others not hitherto published. Plainly the strength of these stories lies in the ingenuity of plot and incident. After that, though a somewhat long way after, comes the quality of feminine insight. In style the stories lack distinction, and they are equally lacking in aught that may be properly called humor. Interest, however, they do not lack. The tale that gives title to the volume has all the author's best qualities in pretty full measure. An Adventure at Lismore End has nothing to recommend it except ingenuity of plot. His Comrade is ingenious, much more so than the story just mentioned, and not too improbable. A better story than any of these, except the first, is A Portrait by Collyer, which has the author's accustomed ingenuity, and more than her accustomed insight. Miss Benedict, with the equipment that the best of these stories reveal, ought to do far better things, but that she may she must acquire qualities of style nowhere remotely indicated in this volume, and the habit of taking less seriously the sort of respectable society to which her puppets belong. She needs also to learn the art of being a little less obvious in her intent.

RECENT FICTION

FRANK Richardson's story, The Other Man's Wife (New York: Mitchell Kennerley, $1.50), reads like a book by a woman. It has the cleverness characteristic of several current women novelists in England, and it deals with characters and incidents of the kind that such women are fond of putting into their fiction. Altogether the story has an air of emancipation and of extreme knowingness. The eminent specialist to whom we are introduced as he romps with his children is a criminal in the eyes of medical jurisprudence, and has made a huge income for years in his abhorrent practice, but he has a plausible argument in justification of his life. The chief lawyer of the book is persuaded by the other man's wife, to whom he is making love, to act for the defense in the case of two criminals whose doings are so hideous that even the author dares no more than hint at them. After that we have the egotism of a little group of actors well portrayed, the vulgarity of a cheap lawyer shown up, the cynical hardness of the professional nurse. The mother of the book is really maternal, and the lovers, although their passion is illicit, are really in love, but the excuse for such fiction is that it shall be more than merely clever, that it shall be supremely well done.

The Straw (The Macmillan Co., $1.50), by Rina Ramsay, opens pleasantly with an amateur burglary and closes with a confession of homicide. Between the two are scenes of country life in England—the hunting field, the fashionable and aristocratic country seat, the men's smoking-room, the lady's boudoir—all suggesting Anthony Trollope smartened and modernized, reduced in bulk more than one-half, in depths more than three-fourths. Altogether the story is cleverly done, and it stands out among recent novels by reason of its subject and its open-air quality. The men and women move and talk like real human beings, and the reader has a sense of living among them. Of course the motorcar figures here, as in all recent rural novels. It is the physical fact that distinguishes the English novel of the last generation from that of this. The Straw is a good story, skilfully told.

A singularly forcible if rather depressing story is Ezra S. Brudno's The Tether (J. B. Lippincott Co., $1.50), which may be described as a remarkable study of the complex social problems arising from race prejudice between Jew and Gentile in America.

David Spardi, the hero, son of a poor Russian Jew, is consumed with a thirst for knowledge, and after securing a collegiate education he develops into a poet and dramatist of no slight merit.

Meanwhile, the intimate bond of intellectual sympathy that was early established between himself and a young Christian woman has ripened into love. The pair are even about to wed, when the bigoted old Jewish father, heart-broken at the thought of such an alliance, intervenes, and an impossible match is averted in time.

Some of the tragic elements of the tale are painful and unnecessary. Nevertheless, it all might have been. The scenes between the devout Hebrew parent and his dreamy son, who has become well-nigh alienated from the orthodox faith, are fraught with a deep significance. The author aims to analyse impartially both Jew and Gentile, and, to say the least, he has provided a study of sociology which furnishes food for thought.

Wulnoth The Wanderer (A. C. McClurg & Co., Chicago, $1.50) is a tale of King Alfred's days and his long struggle with the Danish invaders. In accordance with a tradition dating from the Saxon revival of thirty or forty years ago, Mr. Escott Inman, the author, writes his story in a slightly archaic dialect with frequent use of the vanishing subjunctive. After that the book is an ordinary tale of war and love with a good deal of history thrown in, and the proper seasoning of ancient customs. Troy and Margaret West Kinney furnish a frontispiece in colors, and decorative marginal borders in pea green, in which battle axes and the form of the Danish pirate galley are effectively used. The chief value of the book lies in its historic setting.

LITERARY CHAT

THE Putnam's pique curiosity with the announcement of a book by William P. Pickett to be entitled The Negro Problem—Abraham Lincoln's Solution, which, it is said, will embody Lincoln's theory touching a great question. Other new books announced by this house are the recent lectures by Professor Mahaffy at the Lowell Institute, to be called What Have the Greeks Done for Civilization? Madame Novikoff's Reminiscences, a two-volume work, to contain among other things hundreds of letters upon matters public and private, from Gladstone, Froude, Kinglake, Freeman and other English notables of the last century; Characters and Events of Roman History, being a set of essays by Professor Ferrero, and Mexican Trails, by Stanton Davis Kirkham, an illustrated work descriptive of life and character, scenery and institutions in the Mexican republic.

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Seen on the Stage

MANTELL AS KING JOHN

IN these days when the presentation of a Shakespeare play in itself is an event, one is inclined to be liberal in overlooking shortcomings which, otherwise, could not be condoned. When such presentation has to do with the revival of a play which has not been seen for years, and which is mounted with splendor outdoing efforts of earlier seasons, there is further reason for general commendation, even where the players do not measure up to the stature which could be wished.

Briefly, these are the essential facts surrounding the production of King John by Robert Mantell and a large company, which began a several weeks' engagement at the New Amsterdam Theatre, under William A. Brady's direction last week. Believed to be a vehicle worthy the efforts of the star and the moment, this play, revolving about the life of England's cruel tyrant, was taken from the shelf of long disuse by the versatile Mr. Brady and set in motion. And for the loftiness of the enterprise and the sincere efforts of all who participated in it we must express heartfelt thanks.

Judging from the size of the assemblage, which completely filled every part of the large theatre on the opening night, and the discriminating applause bestowed upon the players and producers, Shakespeare spells anything but ruin. While it is true that opportunity has not fitted many present-day players with the experience needed for the ideal portrayal of Shakespearian characters—not forgetting that but few possess natural endowments permitting them to assume such roles—it is far better to have part of a loaf of bread than no bread at all. Therefore we are grateful for the glimpse of this sombre classic which merits substantial attendance.

There is an evident purpose apparent to make of King John a sort of spectacle, and in this the management has succeeded in bringing before the eye a series of brilliant scenes, magnificently set and fairly aglow with a variety of color and a host of courtiers and soldiers. The text used has not been sufficiently transposed to interfere with the logical development of the story, with the exception of one instance, where there is omitted the narrating of the death of Austria, which enables the hearers—not familiar with their Shakespeare—to clearly understand the reception, by young Arthur, of Hubert from the hands of the cruel and treacherous King John. The play is given in seven acts, which includes eleven scenes, and culminates in the overthrow and death of the most contemptible of all English rulers.

Mr. Mantell is not an actor of superlative natural abilities, nor is he physically or vocally all that one wishes in a role of such bigness as King John. But, with the exception of occasional distortion of words through careless mispronunciation, he gave an able portrayal of the character, indicating the cruelty, weakness, cowardice and other repulsive qualities of a monarch whose end was more than deserved. It was unfortunate that so important a character as Lady Constance should not have been given to an actress better suited to its requirements than Marie Booth Russell, who failed to adequately express the power of her greatest scene, and, at other moments, when virility and emotion were abundantly required, she was found lacking. Ethelbert Hales, on the other hand, gave a consistent performance of Hubert De Burgh, and Fritz Leiber, as Philip Faulconbridge, after having warmed to his work, was quite efficient. There were many others who did creditably what was asked of them, but their numbers are too great to permit of detailed comment here. Altogether it was an impressive performance, and, despite its weaknesses, will undoubtedly—as it should—win a gratifying support.

MEYER & SON

THe racial differences of Gentile and Jew is the theme which Thomas Addison has chosen to exploit in a play now being given at the Garden Theatre under the meaningless title of Meyer & Son. Simmered down it becomes, before the author has finished with it, a pure question of the wisdom of inter-marriage, which, wisely, he asks his audiences to answer by having the engagement of Doris Gray and Max Meyer annulled after old Major Gray has given his consent to his daughter's union with the man of her choice. It is a delicate subject to handle even under the most propitious circumstances, and although Mr. Addison has endeavored to avoid dangerous spots which might wreck his play, doubt arises that, handling his material as he has been compelled to, he has accomplished his evident purpose of altering a general feeling which we all know exists.

Superior types of the Jewish race have been brought into the scheme of the play in the characters of an old banker and his college-bred son, who reveals, under continuous fire, a metal of which any man might be proud. And one is inclined to feel for him, after he has triumphed over the opposition of his parent and the faithful secretary—in a scene of real strength—and after the banker dislodges Major Gray from his determined stand, when he appears to have lost the woman upon whom his heart is set. Regardless of the cordial relations existing between the Gray and the Meyer families, it is but natural that bitterness should arise when the major learns that the elder Meyer is negotiating for a franchise for a new telephone company which is to be established in opposition to the one of which the former is active head. So long as everything runs smoothly in the commonplace social relations between two families of widely dissimilar racial and religious mold it is possible to overlook a feeling which may dwell deep in the heart. But when business and financial pre-eminence threatens a change is bound to come. And in Meyer & Son it does come.

The situations are not remarkable or new, and there is an obvious crudeness in much of the handling of incidents and in presenting the story, which would carry increased weight were it accompanied with more action and less talk. Summing it all up, it seems as though Mr. Addison places upon the younger generation of Jew and Gentile the task of overcoming the long-standing prejudices of their elders, and though it is a very open question if such a state of affairs will come about, he may be right. The company was of average ability only.

THE SHUBERT-TYSON FEUD

NEws that the Messrs. Shubert had broken with the ticket brokerage firm of Tyson caused surprise among playgoers, and for the last few days has been a topic of general conversation. On many sides hope has been expressed that this step might lead to an ultimate elimination of the theatre ticket brokers who control this privilege in the hotel lobbies and at other points in the city conveniently accessible to those who have the price and are willing to pay advanced rates for choice seats. The chances are, however, that nothing of the sort will occur.

The severing of relations between these theatre managers and the brokers came about through the refusal of the latter to purchase, outright, a certain number of tickets for Havana and The Goddess of Reason. It has been the custom for any of the many brokers to return, at the last minute, any unsold tickets to the box-offices of the theatre from which they come, and to be credited with whatever the number happened to be. This is one of the reasons why late comers frequently are able to secure better seats, but a few minutes before the time for the curtain to rise, than others obtain after having stood in line days in advance of the performance.

It seems that Tyson bought some $20,000 worth of the best seats for a large number of performances for one of the most successful plays now running here, and the Shuberts felt they should receive the same treatment. Tyson thought differently, with the result as already stated. It was as many supposed, none of the Shubert theatres, which number among them the Lyric, Casino, Herald Square, Daly's, Maxine Elliott, Hackett, Majestic and the Hippodrome, should sell any tickets through any source other than at the respective box-offices, there would be rejoicing among thousands. Ever since the brokers and sidewalk speculators began operations, years ago, a large portion of the theatre-going public has expressed indignation—much of it just—that many, if not most, of the best seats for a desirable attraction were taken from the hands of the treasurer and turned over to certain brokers to be sold at a premium.

To be calmly informed, on the first day of the ticket sale for a new play, that there is nothing to be had farther forward than

HELEN WARE

FROM A PENCIL SKETCH BY MISS JEAN PARKE

Miss Ware has created a star role for herself by her clever work as Annie Jeffries, in The Thief, now at the Hudson Theatre.

the eighth, ninth or tenth row for any performance of the initial week, is enough to anger any person taking the trouble to go to the box-office and wait many minutes for what is desired. It is just possible that the tenth row may suit you, but there are others who want to be "down in front." And it seems only just that preference should be given the people who make their purchases at the theatre rather than to those who regularly patronize the agencies. Of course the theatre managers will say that they consider only the wishes of the public, and that placing a certain number of tickets with brokers is exactly what most of their patrons demand.

Undeniably this is so, in so far as a certain class of people of ample means is concerned, but there is the other class to consider, whose rights are quite as important. That the theatre managers endeavor to satisfy every patron must be accepted as a fact, because their very existence depends on pleasing, as much in seeing that all who enter their houses are comfortably seated and courteously treated as in providing an entertainment which meets with approval. And it is likewise true that in apportioning out tickets to the agencies every care is taken to deal out justice, that there shall be no complaints. But even so, it would not be surprising if, in the endeavor to swell the receipts, the first thought should be for those who pay the best prices, and as it is rarely impossible to buy the places one wants of an agency, it looks as though preference, if any, is given the patron of the broker.

While it is just possible that the Shuberts will adhere to the stand taken, to refuse to deal with ticket brokers, already there is talk that the recently established New York Theatre Ticket Library Association will be accorded the privilege which heretofore has been held by Tyson.

CLARA PALMER AS ANITA
In Havana, at the Casino.

THE DRAMATIC CRITIC

When this article reaches the public eye the dramatic season of 1908-9 will be nearing its close. Practically everything aiming toward importance will have been given in New York.

In a few weeks the writers on dramatic happenings will be telling us all about the plays and musical comedies and those who participated in their presentation, with emphasis on the shortcomings of practically everyone concerned and sighs that the season has yielded so little of exceptional or permanent value.

Rumblings, of a threatening nature, have recently been heard in the regions of the dens of some of the critics writing for the New York daily press, and previous signs of similar character tell one what is destined to occur, namely, lengthy regrets that we have so few plays of superior merit. We read these articles every year, and it is not often that their general trend differs. "But why should they," cry the critics, "when it is plain to a critic of discrimination that the plays have not come up to the required standard?"

As a matter of fact they should not, when occasion insists that the truth be told; but, unfortunately, it often happens that full credit for good work done by playwrights is not bestowed because the general tenor of the articles is fault-finding. Perhaps it is well, for the good of the progress of the drama in this country, that praise should be charily dispensed. There can be no doubt that if too great a leniency were shown managers, authors and players they would be tempted to strive less for the best, even though they might all deny that it is to their united interest to give all of which they are capable. The situation resembles, somewhat, that of parents and children. Too much praise is as dangerous for the playwright's or manager's welfare as it is for the child's. Nevertheless, praise should be forthcoming at the proper time, and it ought to be accompanied by something more than the individual opinion of the writer of the review, because, while the reading public is anxious to know the extent of critical opinion, it also is equally interested in the opinion of the audience which happens to be present at the performance upon which the critic gives his views.

It is seldom that any professional writer of stage matters undertakes to reflect the judgment of an audience upon a play which is being reviewed. Often to undertake to do so would be a mistake, because audiences are liable to err. But when there is an opportunity the readers of that review would accept it as carrying added weight, because one person's opinion would be reinforced by others whose numerical strength, alone, would invite respectful consideration. Even if the audience happened not to agree with the critic, the mere printing of this fact would lend interest to the article, and the contrasted opinions might enable those seeking the real value of the play to arrive at the truth of things, which, after all, is what play-goers seek.

There are few dramatic critics who fully understand the functions of their office and the responsibilities they carry. If these were kept constantly in mind there would be fewer heartaches caused—through a carelessly written phrase or a condemning word—and the readers of the particular publication employing the reviewer might waver less in finally deciding whether or not to see the play. The trouble would appear to rest in the blasé attitude unconsciously adopted by the critic after having become seasoned, his proneness to express mere personal opinion and prejudice either for or against the play and persons under consideration. If he should happen to drift into the facetious vein—through choice or under orders from his managing editor—then he writes with the prime purpose of causing a smile and, he hopes, a laugh. He may be endeavoring to tell the truth, but, despite this, when he is writing his mind is fixed on penning a saying which will be thought smart or humorous. This may delight many readers, and it does, but it hurts frequently where it really is not intended, and some of these "funny" reviews are little short of cruel.

To a mind capable of close differentiation it is necessary to add a judicial temperament, if we are to have dramatic reviews of any real value and help. And even then if the possessor of these attributes becomes steeped in matters of the stage and lives his life solely in the atmosphere of the mimic world, it is only a question of time before he is moving in a groove and his judgment fails in breadth.

GOSSIP

No small part of the success which is coming to Grace George at the Hackett Theatre in Thompson Buchanan's comedy, A Woman's Way, is due to the able assistance of Frank Worthing. With the exception of exaggeration, here and there, Mr. Worthing has never done better work.

Clara Palmer, who deserted The Boys and Betty because she disliked to leave Broadway, seems to have chosen wisely, judging by the success she has won in Havana. Miss Palmer, in the role of the Cuban girl in search of her long-lost husband, figures rather prominently in the attractive musical comedy.

GRACE FILKINS
Miss Filkins plays the role of the elder Mrs. Jeffries in The Third Degree.

FRANK WORTHING AND GRACE GEORGE
In A Woman's Way, at the Hackett Theatre.

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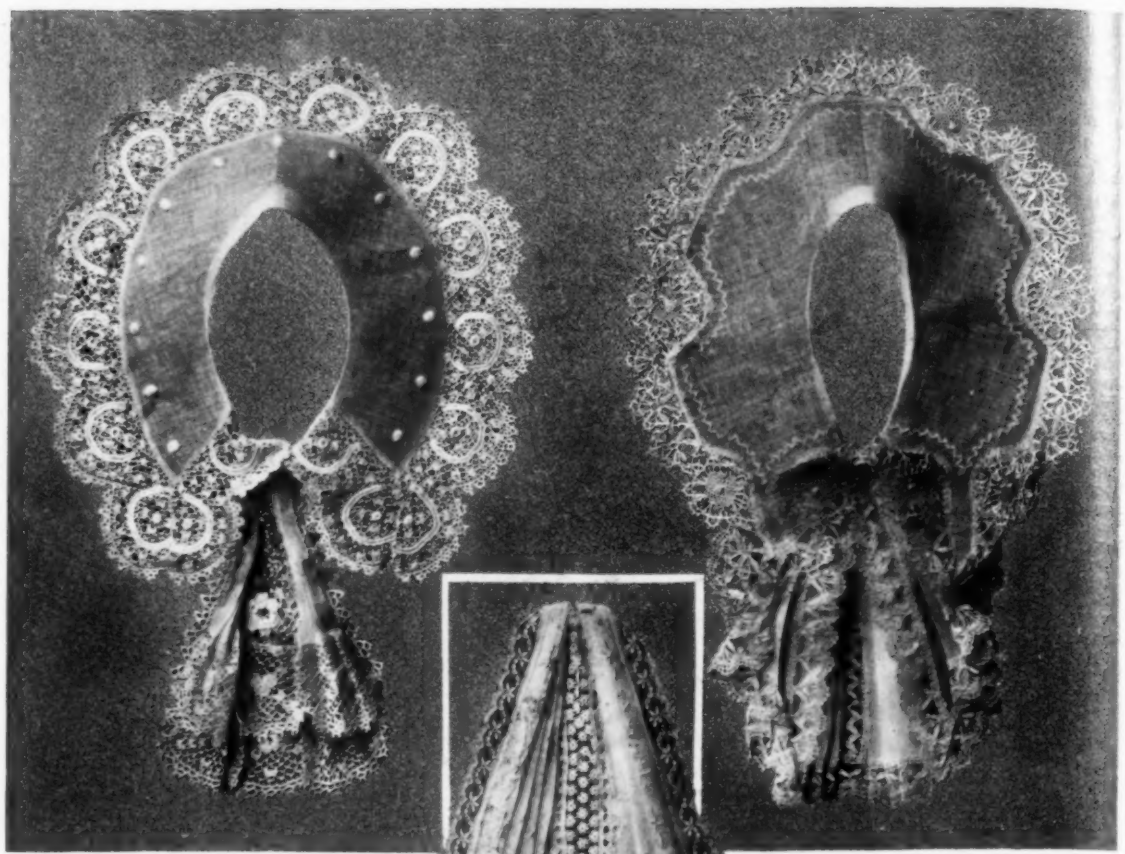

LINGERIE NECKWEAR
FROM LORD & TAYLOR

LINGERIE NECK-WEAR

Lace-edged Eton collars of the usual shape, or in fancy effects, are the latest fad in neckwear. Fine Cluny lace is as much used as baby Irish crochet, and is newer for the collar borders. The charmingly light effect gained by this combination with the extremely sheer handkerchief linen of which the collars are made, is shown in the upper illustrations on this page. The other collar and jabots show baby Irish lace in combination, and one has a light and dainty edging of mechlin, with a strip of very fine openwork Swiss embroidery in the middle.

RIPPLE EIDER-DOWN

This serviceable, attractive and useful fabric is made with a new and unique surface, in which the fleecy effect apparently forms tiny ripples that run across the width. It has the improved mesh system, that keeps out the cold, but affords perfect ventilation. The width is 36 inches.

VOGUE POINTS

An excellent supporter for the high, Irish lace collar is one that need not be removed for laundering. It is of good, pliable bone, bent over on itself to form a long, continuous loop, and it will not rust, as do so many of the steel variety. Moreover, it has a pretty finish of white silk floss, which is wound about the bone, completely hiding it. It comes in any desirable size—from 1½ to 4 inches high.

When the summer comes and dress shields must be constantly put in and again removed from tub frocks, it is well to have some speedy method of adjustment. Heretofore, the shields have had either to be fastened by safety pins or—still more laborious—to be sewed in anew every time, but recently a shield clamp has been invented which is provided with little teeth that hold the shield and sleeve seam firmly together. They are small and inconspicuous, and may be clasped in a second's time.

Scarfs of mousseline de soie, which, like all modish articles of little expense, gain a great and speedy popularity, must be transformed in some way in order to raise them from banality. They should be bordered with assorted beads, in shades to match the gown, or with several rows of gold or silver thread. Scarfs of tulle are also to be worn, in black, white or colors, covered with bias satin bands of the same shade, rather narrow at the middle and gradually widening towards the ends.

As for the coiffure, it is puffed out more and more at the sides, the form of the head approaching that seen in old engravings of the portraits of Mme. Vigée-Lebrun and Angelica Kauffmann. The hair, parted at one side, forms large, puffed masses, carefully undulated at the roots, and frequently held in place by a fillet. The left side is made more voluminous than the other. A knot of light curls completes this coiffure, which has a grace and an elegance that is very becoming.

WINDSOR MERCERIZED FABRICS

Mercerized plissé is an extremely pretty cotton material, sheer and dainty, coming with crêpe stripes of delicate colors on white grounds or in white stripes on colored grounds, as well as in self-tone and two-toned stripings. Novelties in this fabric are also shown, some printed with attractive little designs that are very French in appearance, in all-over effects (besides the stripings) and others show printed stripes of colored pin-dots between the plissé stripes and others, cluster stripes of a deeper color. Some of the smartest are in three-toned combinations, and some of the best have pastel grounds with stripes of a deep shade of the same color. Black stripes on a pearl grey ground, is suitable for second mourning. A mercerized, silky appearance is developed to full beauty in this fabric and the colors of each variety of the goods are harmoniously contrasted, and of the season's best. Reseda, framboise, sea weed, wistaria and Saxe blue are some of the medium tones, each very clear and soft in shade. The width is 24 inches.

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has the finest rib imaginable, and is very sheer and cool looking, coming in foulard effects, bordures, and in stripes, the width is 24 inches. The appearance is very silky and lustrous.

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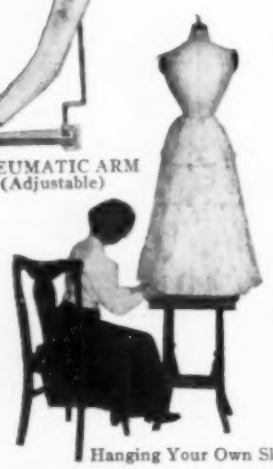

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SUPERB GARNITURES, BELTS AND SASHES

SUPERB GARNITURES, BELTS AND SASHES

GOrgeous with bugle spangles and paillettes of all sizes, which are used in profusion on fine nets of silk, or metal, the very latest dress garnitures are so complete in themselves that only the simplest gown has to be evolved to accompany them, for the up-to-date garnitures mean much more than the old, accepted passementerie affair. The new ones appear as coatees that reach to hem of gown, veiling it all but between the panel edges, or they are in the form of Empire waists, from which panels again reach below knee, if not to the ground. Some come mounted on millinet, which is to be replaced with a material, and the dress is accomplished, and still others are in copy of Directoire fashions that have sleeves and postillions, and are like complete coats of mail, so heavily are they pailletted. Four very beautiful ones are illustrated on this page. The Directoire coatee is a marvel of beauty; the spangling and bugle beads are of gold on net; the panel ends caught by long, dangling bugle bead tassels to match. The Empire corselet, which has a shoulder strap on right side only, is charming, and is made of bugle beads in pastel shades, in design of delicately tinted flowers with foliage. At the borders a close effect is given with the beads in one color only, a very fine gold cord showing in the edges. The sleeveless Empire yoke is lovely, and is solidly embroidered in old-rose ribbazine and oxidized steel beads on black net, with large cut jet beads and opaque pink topaz jewels introduced. The Empire yoke band is in one shaped piece, and is of gun metal net, exquisitely embroidered in Persian shaded metal threads in perfect coloring. The garnitures are from Stern Bros.

BELTS AND SASHES

The belt with a pierced gilt and white enamel buckle is of gold brocade elastic. The belt with long thong tassels or ends is of pastel suede, the clasp of filigree bronze, or other metal, studded with jewels. The Directoire sash is of black ribbon with a lengthwise Ottoman rib, embroidered in cut steel beads, and fringed with ribbon at ends; the girdle is of black corded silk elastic, exactly matching the ribbon, with a buckle of cut steel. These belts and sashes are from McCreery & Co.

DRESS FINDINGS

CAN'T-B-SEEN HOOK AND EYE

THis unique and simple solution of an invisible fastening is of great moment, for all frocks have placquets, and with the use of this new hook, the possibility of any gap at hook, or an unsightly opening between the hooks is eliminated. The hook, which is rustless, is made with a ring on the end, which is sewed through and holds the hook close to the material at this point. Any sewing at this end has hitherto been of no avail, and after the first wearing, the hook has easily slipped through the cross-stitches, no matter how carefully and firmly taken, and pushing out beyond, soon came into sight; with the "Can't-B-Seen" this is impossible. They are made in black and in white and in several sizes.

TIP-TOP COLLAR STAY

An invention to hold high collars upright without the bone some day pushing through the top and rubbing the neck, has long been the aim of those interested in the making of dress accessories, and has finally been accomplished in the Tip-Top Collar Stay, which is of transparent celluloid, invisible when placed against the flesh, which is a quality of inestimable value to the wearer. The top of the stay is shaped like a blunt-ended crescent reversed, so that the rounded end, which is pierced in three places for secure sewing, does not touch too strenuously at any point.

LACE-BONE COLLAR STAYS

are made of fine, thin celluloid, and are intended for boning the fronts of collars, being pierced at intervals. They come in different lengths and are practically invisible, and do not warp or twist from wear.

KLEINERT FITZRITE DRESS SHIELD

This is a shield adjustable to the arm by a simple arrangement of tiny elastics which do not show, and the shape keeps it in place naturally. It is cut high at sides of arm, both at back and front, affording absolute protection at places most necessary. The shoulder strap is finished by a nickel buckle, and from the lower edge of shield on the body side, other elastics with safety pins for attachment to dress waist are placed. These come in various sizes.

KLEINERT'S VICTORIA BELT

Of the many hose-supporters this claims to be the only one fashioned in such a manner as to give a flat front, and by the simple adjustment of a hook to take all the strain or sensation of pulling from the back waistline. It is made with two front and two hip strap supporters and is put on over the corsets, fitting perfectly flat.

KLEINERT'S ETON DRESS SHIELDS

come as a veritable boon to the woman that travels and has no time to put fresh shields in every waist, and is also of great value to the athletic woman who requires more protection than that afforded by ordinary shields. The invention is in reality a garment that may be taken off and put on easily, and ties below the bust line at front, and has a porous linen back that laces, to adjust it to different sizes.

HYKLASS CORSET LACES

A linen-warp corset lace which is silk filled and yarn dyed is shown in the "Hyklass," and is a lacing of unusual strength and durability, both qualities assured through the well-known wearing proclivities of linen, and the appearance is that of pure silk by reason of the filling.

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BUCKLES AND BUTTONS

BEtween the attractive novelties in belts and the artistic buckles with which to fasten them, the fashionable woman of the day will be hard to please if she cannot decide how her pretty frocks are to be girdled into place; for she has a wonderful assortment to choose from. The designers this year are reproducing, as the most to be admired buckles and buttons, scarabs, locusts and other insects of the bee and bug families that Egypt was famed for, and which now are revived in metals, where formerly they were obtainable only in antique enamels or in other valuable forms. The modern effective and inexpensive work of designers in metal, places beautifully wrought affairs within the reach of the modest purse, and on this page a uumber of new belt fastenings in buckle and pin form are shown. Some have real turquoise matrix introduced in cabochons or as scarabs; others are studded with colored crystals or tiger eyes, and those enamelled show wonderful colorings, harmonious as well as smart, a combination not often found.

The Arts and Crafts sets to be worn with tailor-mades are gaining favor as a novel form of inexpensive jewelry. Of bronze-green metal, the various pieces are set with jewels in deep topaz color. The watch fob is swung from a soft, gray suede strap, that matches the metal nicely. The attractive scarf-pin and flower-like sleeve buttons of the set are shown in the little circle. They cost $2, and the prettily shaped veil pin is 65 cents, and has a tiny stone at middle. The fob is 95c.

NEW MILLINERY RIBBONS

Ribbons this year have come greatly to the fore in the hat trimmings, and many lovely novelties have appeared in consequence, in all widths and in gold, silver or aluminum tissues as well, the result a bewildering array of beautiful designs in the printings, or in the broché effects, as well as in the metal warps referred to. A new ribbon is the satin warp taffeta, which is printed in Persian patterns of unusual beauty, and a satin warp louisine, with a Persian block plaid pattern, in which the alternate blocks show the definite ground color and have shadowy designs in black, faintly suggested. Two-toned satin warp ribbons are very alluring, the changeable effect one of softly melting hues, the second color always an exquisite harmony. Grenadine gauze ribbon with taffeta border stripes is extremely light and pretty, and besides having an accepted value for hat decoration, is much used with lace entre-deux for shoulder scarfs, these finished off with knotted baby ribbon fringe. Black velvet ribbon made with a taffeta back is also new among ribbons, and it comes in several widths. Warp print satin messaline ribbons show floral and conventional designs, and the newest warp print Dresden ribbons are shown with tiny blossoms. The brocaded satin taffetas have the design in self-tone, and among the checked or plaided taffeta and satin taffeta ribbons the "Lauder" plaids are shown; the name given to a very harmonious and attractive combination. Black and white stripes of all varieties are smart and a new fashion out of an old one, in that the stripe groupings are unique and attractive. Another good-looking ribbon has a solid color moiré ground, on which are stripes or dots, or both, in self-tone. A side bordered moiré is bewitchingly pretty, one edge only bordered and printed in Chiné roses of exquisite tints, on a creamy ground, the solid-color part in some equally lovely soft shade. There are endless designs of brocaded flowers, or sprigs or vines, of leaves with berries among the narrow gold tissue ribbons.

NEW LINEN WEAVES

SHANTUNG LINEN

THis is a heavy, firm linen for coatings and motoring costumes or other tailor-made suits where a dust-shedding fabric is important that is cool for the purpose although of good weight. The width is 47 inches, and it comes in colors and white.

SHANTUNG HOMESPUN

is a silk-finish linen, in a heavy homespun weave, that is most attractive because of its individual appearance and lustrous, silky surface, which adds greatly to its effectiveness. Of these a very new color that has the "mat" or dull tone, [illegible]ieux or, old gold, and in this linen it [illegible]quite enchanting. The width is 48 inche[illegible]

RAMIE CLOTH

is made of pure linen thread in th[illegible]eave effect of a hand-woven, heavy, Chin[illegible] silk, with the same indescribable crisp [illegible]face peculiar to the high-class Orienta[illegible] silks. The colors are very lovely, myosot[illegible]ring a new and pale shade of blue; and [illegible]ton, a queer dull old blue. Vieux rose [illegible] this has a faint ashy tint that is ch[illegible]ing. The widths are 46 and 47 inches.

OLD BLEACH LINENS

These are shown in nine di[illegible]rent weights, ranging from a fine, very light weight, to that of a coarse linen duck effect that is extremely smart for tailor[illegible] costumes. The appearance is glossy, and the weave as even as it is possible to get in linen fabrics; the shade is pure glistening white, and the widths range from 27 inches to 100 inches.

DUO-TONE CHECK LINENS

come in charming and neat shepherd checks of one color, the shades well contrasted, although not too different in depth or pale of tint. Raspberry, blue, heliotrope and grey are among the hues so treated and the weight is suitable for tailored frocks. The width is 45 inches and the price is $1.00 per yard.

FRENCH EMBROIDERED LINENS

shows a costume linen in white embroidered in a border of eyelet design combined with stripes of small, colored dots, the centres of the eyelet flowers also of the color. These are a totally new departure in bordered fabrics and are 45 inches in width, the price $2.75; four colors come in the embroidered dots.

TAFFETAS AND FOULARDS

V. & B. TAFFETA RONGEANT

TO this pure-dye taffeta is given a kid-glove finish that renders it uncrushable and soft to the touch, the lustre subdued and rich, making the colors clear and attractive. It is made in the new and fashionable "cameo" stripes which are two-toned, and in cameo checks, with white figures extracted. The width is 24 inches.

V. & B. TWILLED SATIN FOULARD

shows the twill at back only, the surface presenting a smooth, lustrous surface printed with black dots, all the latest lovely hues shown as ground colors. The pale mat gold color with black dots is extremely good looking, and there are also irresistible old pinks, blues and greens that appeal to the eye. The width is 36 inches.

V. & B. RONGEANT TAFFETA FOULARD

This has a chiffon taffeta suggestiveness in the weight and draping properties, but is woven for greater durability and shows the cameo ground with white extracts, which is further enhanced by self-tone satin jacquard Vandyke points that are bewitching in their lustrous outlines, giving just enough brilliancy to an entirely desirable material. The width is 24 inches.

JAPONICA FOULARD

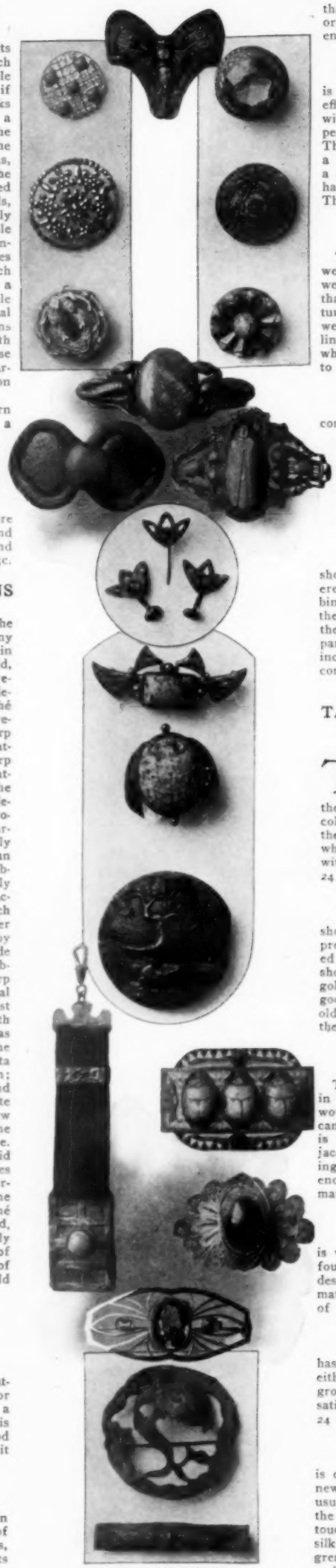
is woven in an exact simulation of French foulards and is printed in many choice designs; the width is 27 inches, and the material is very lustrous, soft, and light of weight.

PEKIN STRIPE LUSTRE FOULARD

has the stripe in a wide pin-size, and shows either green, navy or white on black grounds. It has almost the lustre of a satin foulard, is delightfully pliable, and is 24 inches wide; the price is $1 the yard.

FOULARD RADIUM

is one of the most attractive of the many new silks, and on pastel grounds of unusual beauty shows close dottings of white, the dots larger than pea-dots and almost touching. The lustre is subdued, and the silk has a chiffon pliability, combined with great durability. The width is 45 inches and the price is $2.75 the yard.



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My Lady's Wardrobe

will not be complete without the

St. Leon
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St. Leon
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Two Dainty Creations noted for their Striking Originality — the most Beautiful Novelties produced this Season in exclusive feminine apparel. Imported and to be obtained only at the St. Leon Shop.

BLOUSES.—In Linen, Mull and Crepe; Hand-made and embroidered. Many in Old Oriental Shades—the newest color effects. Lace Collar, Long and Short Sleeves. **$7.50 to $50.00**

SHIRT WAISTS.—Linen and Net; Hand-made; embroidered in White and Colors trimmed with rare, delicate lace; Collar and Jabot. Long Sleeves. **$7.00 to $30.00**

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Lingerie

Mme. St. Leon announces that she has just received a large consignment of

Lingerie Dresses and Blouses which she has had transferred from Paris exclusively for display in her New York shop.

Fashion never dictated, nor have skilled dressmakers ever produced a dress that more becomes a gentlewoman than a Lingerie Creation.

These Models are the originals and adaptations of them and this is an initial showing

Hand-made Linen Lingerie Dresses and Pongees in white and colors, many most elaborately embroidered and the majority not duplicated. **$20.00 to $150.00**

Handkerchief Linen and French Mull Lingerie Dresses, newest and most elaborate designs; hand-embroidered and trimmed with real lace. **$20.00 to $200.00**

Hand-made Linen Lingerie Blouses, exquisite designs and no two alike. **$10.00 Up**

Quality and Exclusiveness are characteristics of all Garments. The Low Prices are the result of direct buying, eliminating the jobbing importers.

Greatest Assortment of Irish Lace Garments in America

INSPECTION INVITED OR SHOP BY POST. Mme. St. Leon gives personal attention to all Post Orders, and assures complete satisfaction if choice of selection is left to her. A full description given by mail, or garments will be sent to responsible persons on approval. Write for folder.

RECEPTION Boot—made to order—tops to match gowns. Patent or Russia Leather Vamps.

We also carry a complete line of exclusive designs in stock shoes.

New Catalog "50 Years of the Art of Boot-Making," will be sent on request.

J. & J. SLATER

Broadway and 25th Street New York

IF you would enjoy comfort, wear the corset which, in every model, conforms to the prevailing mode, and gives "smart" and graceful lines to your gowns because it is made for ***your*** figure; if you would purchase best value—corsets which wear longer, and retain their shape better because made of materials the best possible for the price, wear

G-D Justrite CORSETS

Whether you are slender or stout, tall or short, **G-D Justrite** Corsets will give the lines demanded by the prevailing mode, correct figure faults and give ***corset comfort,*** because the model designed for your figure is correctly proportioned and rightly made.

Read ***why*** there is a Just-right model for every form—send for our new complimentary **Cameo Book of G-D Justrite Corsets.** Ask your dealer to show you the **G-D Justrite** Corset that is just-right for ***you.***

GAGE-DOWNS COMPANY
267 FIFTH AVE., CHICAGO

You'll Know How

to cleanse the hair thoroughly in a very few minutes without the bother of washing, without the danger of taking cold, if you once try the method of

The Dry Shampoo W & B SWEDISH HAIR POWDER

in use for over 15 years in the Swedish Scalp Treatment of Waldeyer & Betts.

The powder is a sanitary absorbent, cleanses the hair without washing, removes dust, grease and excessive oil, after brushing, and enables you to arrange and keep your hair in splendid condition.

For Sale everywhere, sizes 50c (by mail 60c.) and $1.00. If your dealer won't supply you send his name and 10c. for liberal sample and pamphlet "How to Have Handsome Hair."

Beware of Imitations

Waldeyer & Betts
Dept. V, 170 Fifth Ave.
NEW YORK

The Dry Shampoo

"What can I do to make my hair fluffy and handsome?" is a question often asked Waldeyer & Betts, the Swedish scalp specialists of New York, and the answer is—follow the methods of treating the hair practiced in Sweden.

The transformation of a heavy, oil-laden head of hair into a soft, fluffy coiffure by the aid of a box of W. & B. SWEDISH HAIR POWDER, and a stiff, flexible brush is comparatively new in this country, though so old a method of the Swedish scalp specialists, that its origin was lost centuries ago.

That powder will take the place of water seems a rather startling statement to one who has not undergone or seen the Swedish hair and scalp treatment, but there are many women whose heads have not been washed for ten or fifteen years.

Still when the result is a fine healthy scalp covered with a mass of soft, flexible, fluffy tresses, it makes one realize that after all there may be means of cleansing the hair with other than the traditional one of soap and water handed down to us by our grandmothers.

The Swedish people, who are world-famed for their cleanliness, rarely, if ever, allow water to come in contact with their hair, yet nowhere are finer, healthier or more beautifully colored heads of hair seen than on the heads of Swedish women.

And the secret of it is this. They never remove the natural oil from the roots of the hair, which was intended by Nature to give strength, vigor, color and food to the hair. They have their scalp properly manipulated so as to bring about a perfect circulation, which allows the blood to feed the roots. They treat the hair and scalp separately, they feed the roots with a good, natural oil and tonic and cleanse the hair with a fine, absorbent powder, which they brush through and through until it removes every particle of dust, dirt and oil, and leaves the hair beautifully clean and vigorous.

NEW CLOTHS AND WOOLEN SUITINGS

CALLOT SATIN CLOTH

A Very attractive all-wool fabric is the Callot satin cloth; it has the appearance and pliability of cachemire de soie, the lustre is rich but subdued, and the smooth surface is glove-like to the touch. It is especially suitable for the clinging, artistic frocks that are models for

CRYSTAL FRINGE AND FASHIONABLE LACES

Beginning at the top: the fringe for evening gowns is formed of crystal tubes and groups of small glass beads.

The heavy crochet lace, with raised crochet balls and a leaf pattern, is especially effective on linen dresses.

The fine mesh lace is in a conventional flower pattern.

The heavy linen lace is very suitable for summer gowns.

The silver net lace is wrought with heavily padded, open-work leaves, also in silver.

visiting costumes or other elaborate gowns, as it drapes with delightful ease, and though so supple, has a very firm, fine weave that insures wonderful wearing qualities. The width is 54 inches, and it comes in all colors.

FRENCH SATIN CLOTH

is a bordered novelty with the cloth given

(Continued on page 502.)

EASTER FAVORS

Hen on Twig Nest (box), 4½ in..10c each
Real "fuzzy" stuffed Duck.....10c each
Real Duck in paper Egg.....25c each
Tiny cotton yellow Chickens.....20c doz.
Tiny white cotton Rabbits.....20c doz.
Larger cotton Chicks, Ducks, and Rabbits ..... 5c each
Pretty designs in paper Eggs, 5c, 10c, 25c each
Baby in Egg, kicking.....25c each
White metal Rabbits and Roosters, 1¼ in.....15c doz.
White bisque Rabbits, 1¼ in.....40c doz.
Metal Rabbit, colored, 3¾ inch..25c each
Green natural Moss.....10c bdle
Egg surprise, Egg in Egg-cup containing Favor.....15c each
Rabbit ice cream cases.....60c doz.
Lilly ice cream case, trimmed with Lillies of the Valley.....$2.80 doz.
Easter paper Baskets, Ice Cream or Salted Nut sizes.....10c each
Jack Horner Pie. Easter design, 12 Ribbons.....$3.50
Paper Napkins, Easter Lily design..40c pckg.

We carry an immense array of Easter Novelties, comprising Rabbits, Poultry, Eggs and Comics in endless variety. We make up $1.00, $2.00 and $5.00 assortments.

All goods should be sent by express. We do not pay mail charges. Complete catalogue of Favors for all occasions. Free on request.

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J. PARKER PRAY'S TOILET PREPARATIONS

No. 1980 Guaranteed under the Food and Drug Act, June 30, 1906.

Rosaline

The marvelous natural healthy coloring it imparts to the cheeks and lips has made it wonderfully popular with fashionable women. The closest scrutiny fails to detect it, nor can it be displaced by perspiration or bathing; of the highest value as a beautifier and purifier of the skin. A 50c. trial box will convince you.

Ongaline

Bleaches and cleans the nails, removes ink, hosiery and glove stains from the skin; guaranteed harmless. Bottles.

Cream Van Ola

The enemy of an impure skin or bad complexion, purifies it and acts as a food, making the skin clear and healthy; does not produce a downy growth. Boxes, 25c. and 50c.

There are cheap imitations of the above preparations on the market. Be sure the name Dr. J. PARKER PRAY is on every article.
Send stamp for illustrated booklet.

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Established 1888.
12 E. 23d St., N. Y. City
Sole Manufacturers and Proprietors.

Faultless Underwear for Particular People

MADE OF

"ERIN BRAND PURE LINEN"

The Only Colored Knitted Pure Linen Underwear Ever Produced.

Made in WHITE, BLACK, PINK, BLUE and LAVENDER.

The Fashion demands the **"Daisy Knicker,"** the **"Single Knicker"** and our **"Special Union,"** in the summer weights, made from our new 1909 Fabrics, white and colors.

The **"DAISY KNICKER"** Price, **$6.00**

The **"SINGLE KNICKER"**— made with detachable lining of handkerchief linen..... **7.00**

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The **"NEW UNION."** Price, lace trimmed, low neck, sleeveless, knee length..... **5.00**

A luxury for travelers, easily laundered, an iron unnecessary. Every garment tailored on entirely new lines insuring an absolute fit and perfect comfort.

WE MAKE A SPECIALTY OF CUSTOM MADE UNDERWEAR. SEND FOR MEASUREMENT BLANK, SAMPLES OF FABRIC AND CATALOGUE. NO EXTRA CHARGE FOR GARMENTS TO ORDER.

The "Daisy Knicker"

THE ARTISTIC KNIT GOODS CO. MME. POST Manager

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The secret of a healthy and beautiful skin and a perfect complexion. Its perfume is unequaled and its transparency **is a sign of its purity. Send 15c in stamps for full size sample cake.**

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and when they are shown you look for our trade mark beside that of your dealer. You will then know you are getting the best waists made—waists that are the standard of excellence in material, colorings, pattern and fit.

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HYNARD & MEEHAN H&M MAKERS NEW YORK

MERCHANT'S NAME APPEARS HERE

a lustrous finish equalling satin in the main part, and the border is of self-color plain cloth, developed in the weave. The effect is very good, and the colors are all new; width 50 inches.

FAUSTINA CLOTH

A worsted satin, the softly brilliant finish caused by the natural lustre of the worsted stock used in the weaving, and therefore permanent. It is very flexible, and comes in a wide range of plain colors, besides all varieties of stripes that combine harmonizing shades; in the plain goods a slight twill effect is discernible. The width is 50 inches, and it is a fine material for smart tailored frocks for street wear or visiting costumes.

PRIESTLEY'S QUEEN'S CLOTH

shows a very fine poplin weave, with a crêpe effect on the surface. This development of the loom, is one most satisfactory to lovers of smart frocks. It is of medium weight and comes in a 44-inch width, drapes delightfully and is an ideal material in texture and for wear.

PRIESTLEY'S WOOL POPLIN

is for tailored suits and has a fairly wide rib effect; the width 44 inches. The rep is not as positive as in the old-time Bedford cord but closely approaches this well-known material in appearance. It is a very good-looking fabric for mourning costumes, as it has not the monotony of a plain cloth.

PRINTED DIAGONALS

come in a broadcloth weave, are woven entirely of wool and printed with narrow diagonal or vertical stripes of black on colored grounds. The width is 54 inches, and the season's shades are shown, the cloth pliable and of medium weight.

SHADOW STRIPE PRUNELLA

This material compares in weight to a medium-weight broadcloth, and is soft and pliable, the sheen of the satin self-tone stripes (which are either plain or fancy) very attractive in contrast to the duller surface of the cloth between. It is suitable for street costumes, either severely plain or semi-tailored; the width 45 inches.

BORDERED SERGES

are made in a 46-inch width and are shadow striped above the shadow-stripe borders. They come in a variety of colors and are very good looking.

FRENCH DIAGONAL HOMESPUN

To the well-known homespun goods a diagonal weave is given that results in a wiry edition of the formerly soft material, that is very desirable for tailored costumes, either coat and skirts or three-piece suits. Among the many shades shown, a robin's egg blue must be mentioned; the width is 48 inches.

LONDON COSTUME SUITINGS

are numerous and come in homespun, tweed and herring-bone effects of weave, in the soft grays, black and white, and other customary colors usual to Scotch and English goods. They are of medium weight and are for tailor-made suits expressly; the width 56 inches.

CORDED SUITINGS

are cloth editions of corduroy with the rib less prominent, and they come in all colors, and are suitable for tailored suits, for coats and for children's outer garments; the width 50 inches.

WOMEN'S WORSTED SUITINGS

For the first time worsted suitings, in weight for women's suits, are shown, the colorings principally tweed mixture effects, and in endless variety; some enhanced by a hairline stripe or an invisible check. The same softness of texture exists as in the unfinished worsted suitings for men, and the material is clinging, though firm of weave. The width is 54 inches.

WORUMBO DIAGONALS

have an attractive little basket weave suggested between the diagonal cords that give almost a striped effect, the diagonal cords running in opposite directions from the edge of the fold, so that a pattern may be cut on the double without waste of material, and with the certain knowledge that the stripes will match. It is very pliable and in spring weight, coming in all colors; the width 54 inches.

WORUMBO BEDFORDS

are an adaptation of the Bedford cord suiting that gives all the effect of that material with all clumsiness eliminated by the cords being practically flat; the width is 54 inches, and all colors are shown.

MATCHED PRUNELLA CLOTH

Prunella cloth in three toned or ombré striped effects, is matched in the principal color of the stripe with solid color prunella cloth, the two sold in conjunction for combination costumes with skirts and coat trimming of the stripes and coat and skirt trimming of the plain. It is an all-wool fabric with a lustrous appearance and possesses great pliability, draping perfectly, and is otherwise adapted to requisite lines for curves with greatest ease. The width is 50 inches and the price is $2.25 a yard.

ROMAN STRIPE CHEVIOT

On shepherd check groundings in a solid color and white, charmingly combined colors form Roman stripes in some of the new French cheviots. They are effective, exquisitely soft in texture and the pliability unusual. The width is 47 inches, and the price is $1.75 the yard.

DIAGONAL CHEVIOTS

Distinctive in character and extremely smart in appearance are these cheviots, which have a wide diagonal wale that alternates two shades of one color, which is crossed diagonally at one-inch distances by a fancy woven line, not much wider than a hair-line. It has a soft lustrous finish, natural to the wool used in the fabric and is delightfully pliable. The width is 48 inches and it comes in all the new colors.

SATIN CACHEMIRE DIAGONALS

are made entirely of fine lustrous wool and are in costume weight, rich and satiny to the eye and touch. Clusters of raised, self-tone lines cross diagonally at well spaced distances, and the draping qualities are perfect. It is suitable for elaborate tailored or semi-tailored costumes, and is a beautifully soft and durable material. The width is 48 inches, and it is shown only in new colors.

BAYADERE CACHEMIRE DE LAINE

is made with satin finish cross stripes that alternate with stripes of the same width in a fine diagonal weave, the lustre of the plain stripes natural to the wool of which the material is made and therefore permanent. It is pliable though firm in texture and comes in beautiful shades; the width 48 inches. Another variety of this same fabric alternates fine rep stripes with narrow satin bayadere stripes, the width and quality the same throughout the novelty designs.

TWO-TONED WOOL DIAGONALS

are striped in color on black, the color stripes slightly raised and showing a satin lustre that is natural and permanent, and developed in the process of weaving. New and attractive shades only are shown in the combinations and the fabric is exquisitely flexible though firm in quality. The width is 48 inches.

BASKET WEAVE CHEVIOTS

are a new all-wool fabric, a color and black are combined in the weave, and narrow black stripes in a satiny lustre show at intervals lengthwise of the goods. The effect is remarkably attractive and out of the ordinary, the material rich in appearance and unusually pliable. The width is 48 inches, and the best of the season's new colors are shown.

PIN-CHECK SATIN WORSTED

is a very lustrous soft all-wool fabric with a tiny check effect rendered in the weave, coming in solid colors, the new shades only shown. Other novelties in these goods have stripes of pin-checks between equally wide stripes of plain satin worsted. The widths are 48 inches.

Two Great Waist Values

In the many years we have been making garments for women, we have never been able to offer such great values as in the Lace and Silk Waists shown in these views. Both garments are from the very latest models, and will thoroughly satisfy and please you. Nothing more beautiful or fashionable offered in the best shops of New York City, the fashion center of the world. "Send to New York" and "be up to date."

No. 782

Chiffon Taffeta Waist; yoke has two box plaits on each side, filled in between with clusters of pin tucks, the centre cluster continuing down to waist-line, trimmed with heavy hand embroidery on front; long sleeve with cluster of pin tucks.

Colors—Navy, Black, Mulberry, Smoke and Copenhagen.

$4.00 Regular value, $6.00

Sizes running from 34 to 44 inches.

No. 761

Net Waist, bodice of plain net very elaborately trimmed with val. edge and dotted embroidered insertion back and front; small square yoke trimmed with venise medallion val. collar, heavy venise band running on centre front from yoke and ruffles of val. edge; shaped sleeve trimmed with tucks and val. edge; the edge is also used to finish this sleeve shaped to point. Colors, White and Ecru.

$3.50 Regular value, $5.00

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We have no agents or traveling salesmen; you can buy from us as cheaply as any one. Send trial order to-day. You'll be pleased.

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Get the New Catalog of Darr's Made-to-Measure Belts

Shows the very latest Spring styles, including over fifty charming and original creations, made exclusively by Darr, in silk, linen and leather. Choose any style and have it made to your measure in materials and colors to harmonize with your gown. Here are two sample values picked at random from my new Catalog.

No. 280. Leather Belts—smart in style. Two colors of leather. Laced front fastened with snap fasteners. Price in colors to harmonize with your materials—prepaid to destination **$2.25**

I guarantee satisfaction or your money back.—Darr.

No. 601. Linen Belt. Made of double-shrunk linen, trimmed with Soutash braid. Fastened with snap fasteners or removable buttons as desired. Made to measure, form fitting, prepaid to your address at the following prices:

Trimmed with Soutash as illustrated, each **$1.65** Half doz. for **$9.25**

Plain, without Soutash trimming, each **90 cents** Half doz. for **$4.50**

If you like either of these styles order direct from this announcement. Please give exact waist measure and remit by P. O. or Express Money Order. Anyway, write for my new catalog.

DARR, 81 Broadway, DETROIT, Mich.

GAGE MILLINERY

The Hat of Unusual Style

Our booklet of Spring Models, an authentic guide to Spring Millinery, will be sent on receipt of a two-cent stamp. Address Dept. "Z."

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Ask your dealer for GAGE HATS

Simple Tub Gown

(as illustrated)

of Gingham, with novel arrangement of stripes. This gown may be had in pink and white, blue and white, green and white, black and white.

Special Price, $16.00

Attractive Tub Models

from

$16.00 to $45.00

Sketches and Estimates sent to out of town customers.

No Catalogue.

De Baun

38-40 West 33rd Street
New York

PORTRAIT PAINTERS OF TO-DAY.

FRANK FOWLER

THE subject of this sketch was born in Brooklyn, New York, and as from his earliest childhood he was determined to be an artist, it was especially fortunate for him that a large part of his general education was acquired in Europe, and he was thus surrounded by artistic influences. Although as a child he was given drawing lessons along with his regular school work, his actual art training was in Paris, where after making the concours, he entered the Ecole des Beaux Arts, studying drawing under Yvon, the master of the Life School, and painting under Carolus Duran. Here he was a fellow student of John Singer Sargent.

He exhibited his first picture, "Young Bacchus," at the National Academy of Design of this city, sending it from Europe for this purpose. He was a member of the Society of American Artists from 1882 until its incorporation with the Academy, and is an Academician. In 1889 he received a medal for the portrait of his wife which now hangs in his studio in the Holbein, and other medals have since been awarded him at the Charleston, the Atlanta and the Buffalo expositions.

For a time Mr. Fowler devoted himself to decorative painting, and among his work in this line were the decorations for the ball room of the original Waldorf hotel, the sketches for which, representing Music and the Dance, are still to be seen in his studio, charmingly graceful female figures.

Mr. Fowler has had some interesting sitters since he decided to devote his time exclusively to portrait painting. Among them may be mentioned Archbishop Corrigan, Governor Samuel Tilden, Governor Roswell P. Fowler, Charles A. Dana, Dr. Hadley, president of Yale University; Governor Alexander S. Webb, for thirty years president of the College of the City of New York, a member of General McClellan's staff during the civil war, and decorated with the medal of honor; Mr. John Reed, first president of the St. Andrew's Golf Club (which portrait now hangs in the club house in Westchester), Professor Richardson of the University of Vermont, and Judge Theodore Silkman, Surrogate of the county of Westchester—the latter portrait now hanging in the court room at White Plains. The excellent portrait of William Dean Howells reproduced on page 459 in this issue of Vogue, was painted in Mr. Fowler's studio about four years ago.

But his sitters have by no means been confined to men. Among the women he has painted have been Mrs. Howard Hart, of Troy, New York, of which portrait he painted a replica for the library which the lady presented to the city of Troy, and in which building it now hangs; Mrs. Sam Sloane, Mrs. William McIvin, both of New York City, and Madame Modjeska.

FRANK FOWLER

After painting, Mr. Fowler's favorite occupation, and one to which he devotes much time, is writing, and he has made a name for himself by his articles on art subjects for the leading magazines.

He believes with many other artists, that the young student should and may acquire a good solid foundation in his work before going to Europe for study. "This is much easier now than when I was a boy," says Mr. Fowler. "With such schools as Cooper Union, the Art Students' League and the Academy Schools—I speak only of the New York schools because I am familar only with them—it is no longer necessary to go to France or Germany until one has received a good fundamental training. Then let the student go to foreign countries with his tastes cultivated, and he studies as he could not without the former training."

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GOOD LINENS

Registered Trade Mark.

CRAPO Dress Linens and towelling are bleached on the grass IN THE SUN.

They are a luxury, not as regards price, but because of their EXCLUSIVENESS and the thorough satisfaction which the using of them gives.

Towels for general use cost no more than other linen towels, yet they will WEAR FOR YEARS.

The colors in dress linens, both crepe and plain, are fast because the flax is dyed before being woven, precisely the same as the wool in a Turkish rug.

John M. Crapo
Linen Store
381 Fifth Ave. New York
(Between 35th and 36th Sts.)
Take Elevator to Third Floor.

Send 6c. postage if you want sample dress linens. Illus. catalogue free. Write Dept. G.

The Best Bitter Liqueur

Underberg
The World's Best Bitters

Toothsome, bracing, appetizing. The Cordial to "treat" and be "treated" with. **Underberg** means "Good health."

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One of our many smart models for

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Samples upon request

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Corsets made to order

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GARDNER CREATIONS
Are universally admitted to be of unrivalled style, fit, finish and workmanship.

EDNA HIP CONFINER (Patented)
fashionably shapes the figure, decreases and flattens the abdomen, reduces the hips and gives the new long flat hip effect.
Permits perfect freedom of motion, either sitting or standing. Very light in weight, and may be worn with any corset. Made in Tricot, $10.00; Batiste, $5.00, or Coutille, $4.00.
When ordering, give hip measurements only, as no fitting is required.

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Negligees
Lingeries
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Produced under her personal supervision at her new establishment.

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THE GARDNER BUST SUPPORT
has held first place for years among fashionable and particular women as the most comfortable, simplest to adjust, and altogether the most sensible and practical support ever devised.
Price $2.00.

How to Harmonize Colors

"THE Gartner Ribbon Book" tells you how and shows you how—even explains what colors harmonize with your complexion. No woman can wear a discord in colors if she follows "The Gartner Ribbon Book."

Ask for "The Gartner Ribbon Book" at any ribbon counter (it's free), or send us the name of your dealer and we'll send it.

If you like the Henry Hutt Gartner Ribbon Girl shown above, send ten cents for a beautiful print in colors, size 9 by 12 inches.

GARTNER

the RIBBONS with The Rich Colorings

have been the standard ribbons for thirty years. Women expert in the art of dress have known, preferred and used Gartner Ribbons for the last quarter century.

If you wish to match a ribbon without shopping all over the city, if you want to always get the proper ribbon at the proper price, and if you want the richest colorings in ribbons, ask at the ribbon counter for Gartner Ribbons.

The Gartner trade-mark as shown below is always *on the end of the bolt.* Look for it.

Gartner Sons & Company

Dept. 4L.

478 Broadway
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SILKS AND CREPES IN ORIENTAL WEAVES

MYSTERY SILK

THis novelty comes to silk lovers as a wonderful achievement of the loom, the effect being between crêpe and cachemire. The attractions of both are combined, and the lustre is soft and seems to emanate with the color itself from beneath the surface. It is in reality a cachemire de soie, 23 inches wide. The weave is novel, and the silk comes in all the rich subdued tones so much sought for, as well as in the standard shades.

SHANTUNG MANTEAU

is a heavy, rich silk fabric, in an Oriental crêpe weave, and is lustrous and pliable. It comes in every shade that may be termed desirable, and is 36 inches wide, and its quality and attractive weave make it especially suitable for one-piece dresses, where either draping or tailored effects are wished, and it is also charming for separate coats or wraps.

SHANTUNG ORION

This is a round-thread, hand-loom weave effect, which gives to the silk a distinctly Oriental appearance, and a firm clean surface that has just the right amount of lustre to make it one of the most attractive of the silk suiting fabrics. The width is 36 inches, and it is made in a wide range of colors.

SHANTUNG DIAGONAL

is in a round-thread weave, with the additional attraction of diagonal lines that occur at ⅛-inch distances, these lines almost suggesting a corded effect. It is firm and pliable at the same time, and is especially good for tailored or semi-tailored frocks; the width is 36 inches and it comes in all colors.

SAMURAI

This is a sister silk to Shantung Orion and repeats the weave effect in a very much finer degree. The weight is lighter and the pliability is charming, making it suitable for elaborate costumes. Some very beautiful tints are shown, for it comes in all the new shades; and the width is 36 inches.

"SHANTISETTE"

appears with an Oriental weave effect apparent the length of the goods, and is an uncrushable all-silk material of exquisite suppleness and lustre. It is made in two weights, both having the same characteristics and in a 36-inch width. All colors and black are included in the list, the pale gold shades well represented as well as the ashy shades of pink and dull green.

DOUBLE WIDTH SHANTUNG

is a Chinese hand-loom silk of finest weave and great beauty, the width unusual, i. e., 43 inches. It is rich in texture and has a delightfully cool, crisp feeling to the touch, drapes perfectly and at the same time has sufficient body for semi-tailored costumes. It is shown in all the new colors, and is a distinctive fabric in the silk line.

EMBROIDERED CANTON SILK

has a much smoother surface than the crêpe, and is made in a very fine close weave that gives much body, but does not detract from the pliability. It is embroidered in self-tone floral designs, either in all-over effects or in clusters or sprays, and comes in lovely colors, the pale and medium tones being especially lovely. The width is 28 inches.

JAPONIKA PRINTED BROCADES

These dainty chiffon weight fabrics are striped with satin on a delicately brocaded ground, and in addition are printed with lovely flower designs, most charmingly tinted. The width is 27 inches.

JAPONIKA KIMONA CLOTH

is a silk and cotton fabric of heavier weight than the Japonika silks, etc., the warp of cotton, and the filling of silk, which gives a very lustrous effect and a firm woven, but soft and pliable material. The printed designs are Oriental renderings of flowers and other decorative subjects, the [illegible]ngs very dainty and attractive. The [illegible] is 27 inches.

JAPONIKA CHANGEABLE SILKS

These are woven of silk and co[illegible] and cross-dyed, giving a charming e[illegible] of changing color, the fabric either [illegible] or pin striped, and the width 27 inches.

JAPONIKA MEDALLION SILK

is of chiffon weight with silk and [illegible]tton combined in weft and warp, and h[illegible] between satin stripes oval medallions o[illegible] Louis XIV effects, with clusters of tiny flo[illegible] in the daintiest colorings. The width [illegible] 27 inches.

SHANTINE JAPONIKA

comes in a pongee weave of silk and cotton, and resembles tussah silk, the colors either plain or changeable. It is suitable for afternoon frocks and is very attractive in appearance and has a fine lustre. The width is 27 inches, and a long range of shades are shown.

SHANGHAI JAPONIKA

is a reproduction in silk and cotton of an all-silk Shanghai silk, the round thread weave plainly defined, and the result a smart costume silk for semi-tailored or more elaborate frocks. Besides in a long list of solid colors, it comes attractively figured; the width 27 inches.

JAPONIKA CLOTH

is a creation in silk and cotton on the order of louisine, having a similar weave effect, and with that many of the properties of the all-silk material. The tints are lovely, and range from pastel to deep shades, embracing those new this season, and the widths are 27 and 36 inches.

BRILLIANT TUSSAH JAPONIKA

comes cross-dyed or in solid colors, and both groundings are shown striped in a contrasting color as well. It has the rough appearance of a Chinese hand-loom silk, and is woven of silk and cotton; the widths 24 and 36 inches; all colors are to be found in this.

JAPONIKA OTTOMAN

has a heavy rib, and is of silk and cotton combined. The width is 24 inches and it comes in all shades.

BRILLIANT BENGALINE

is a rough-weave repp, cross-dyed to give the elusive two-toned effect so fascinating. It is woven of silk and cotton, and has an unusually brilliant appearance, the quality soft but firm. The widths are 24 and 36 inches, and it comes in all the fashionable shades.

JAPONIKA CRÊPE

The crêpe of this name comes in most exquisite colors and in chiffon weight, having the appearance of a diaphanous silk crêpe, on which ground are jacquard self-tone stripes or all-over floral designs in most graceful effects, that cover the ground to exactly the right degree; the width is 27 inches.

JAPONIKA SILKS

are in endless variety, of checks, stripes of jacquard, self-tone brocades, satin stripes and stripe with jacquard design; one of these last named, in which the design is in the guise of little white shamrocks, is most attractive, the width is 27 inches and the lustre exquisitely soft.

RIBBON BELTING

WICK'S HAND-PAINTED BELTINGS

THese are done in water color on white moiré ribbon of a special quality for the purpose, and are exquisitely dainty in effect. Each one of the five designs is in delicate colors and graceful, continuous patterns. The designs are forget-me-nots, pansies, violets, French roses and a[illegible] blossoms, and they have a charming e[illegible] with sheer frocks or linen gowns. The width is 1¾ inches, and the length in which it is sold is 30 inches; the price 50 cents each.

(Continued on page 508.)

"We have the New Things First"

Healy's
French Lingerie

is a revelation to the wearer, by reason of the real comfort and satisfaction afforded.

HEALY LINGERIE is hand made in France, by experts who have been trained to produce garments up to the Healy standard in fit, design, style and quality, and is priced from

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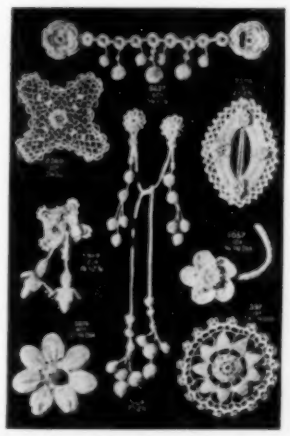
No. 72—Circular drawers of French Nainsook, hand embroidered dots and scallops, priced at $2.00.



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The examples shown herewith are all real IRISH CROCHET MOTIFS and will give you but a faint conception of the beauty of these popular trimmings. Many of our MOTIFS are exclusive in design and are all made in Ireland under our personal supervision.

Satisfaction guaranteed in every respect.
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206 Woodward Avenue, Detroit, Mich.

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make the best wraps for Spring and Summer, as having no sleeves they will not crush the most delicate fabric.

Made to order in a variety of materials such as camels' hair, chuddah, broadcloth and satin.

SMOCKED GOWNS

in some beautiful new fabrics such as Tyrian or China Silk. The daintiest and most becoming dress for young women and children.

Write for sketches and samples of material.

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American Lady
CORSETS

THE MODE IN CORSETS

The radical changes in fashion have necessitated entirely new lines for the figure. The long back with the graceful, close cut lines over the hips are now correct and can be easily obtained by the very modish *American Lady* models.

Model 340—Snug Hip (like illustration) very smart model for slender and medium figures. Medium bust, extreme length from waist line down in front, side and back. This garment has the unboned cloth extension in the front and over the hip. The very long back is boned the full length.

Material, mercerized batiste, white.

Boned with WALOHN which is the only dependable boning. It does not rust. It does not break. Strong, yet pliable, it moulds the form into lines of grace and ease and holds the shape of the garment perfectly.

18—26 $3.00

We list only one of the many Spring models. Ask your merchant to fit you to just the right one for your individual figure. If you cannot obtain American Lady corsets in your town, write to us (our main office, Detroit, Michigan) and we will send you direct from the factory whatever model you may select, express or mail prepaid, upon receipt of the retail price.

Booklet? No charge.

OTHER NEW MODELS $1 to $5

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DETROIT
NEW YORK CHICAGO

R&G CORSETS

The new R & G models insure every woman a long, slender, "hipless" figure, which the present "Directoire" fashions in gowns make absolutely essential.

The fashionable effect of the new gowns, with their clinging, close-fitting, straight lines, will be lost unless your figure possesses the flat hip, long back and medium or high bust, which are the special features of the new R & G models.

The illustration shows one of these graceful new models, made with medium bust, flat hip and long skirt. Style D60, price $2.50.

Ask your dealer to show you the new

R & G RENAISSANCE MODELS
PRICE $5.

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WICK'S MOIRÉ BELTING

An especially woven, heavy gros-grain moiré ribbon in three widths, i. e., 1½ inches, 1¾ inches and 2¼ inches, it does not pull in creases or stretch. All the new shades are shown.

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This is a new belting for inside the tops of Directoire gowns, and is extremely heavy, coming in white and in black; the widths 3 and 4 inches.

PRACTICAL UNDERWEAR

MALINE NOBUTTON VEST

MAde of fine mercerized yarn, and as soft as spun silk to the touch, the "Nobutton" vest is an invention that does away with all bulky fastenings, besides being ever in order. It clings closely to the wearer, and has no clumsiness at any point, and at the front of the neck two little rows of scallops meet in an upward point, where a tiny ribbon bow ties.

CUMFY-CUT

The fault with low-necked sleeveless vests is that the shoulder straps constantly slip down and, besides being uncomfortable, show through a sheer frock-sleeve. The "can't-slip" straps of the Cumfy-cut vests are a simple little invention, but mean comfort and assured neatness, and the neck and edges are finished with a crochet effect, through which ribbons are run.

MACHINE DARNERS

THE MACHINE STOCKING DARNER

TO accomplish by machine what has heretofore meant the patient use of fingers, is the feature of this attachment that appeals to women, and besides being a vast saver of time, the work is deftly done in such a way that a fine, even, durable mending is the result. Besides mending holes in hosiery, it is of the greatest advantage for knitted underwear, successfully coping with the long "runs" or "Jacob's ladders" that a broken thread will soon give.

THE W. AND W. DARNING FOOT

By the use of this simple device all kinds of household linen can be neatly mended or darned and so kept in good condition. It is attached as any "foot" through which a needle passes; and the piece to be mended is either held firmly by the fingers or caught by embroidery rings, and then put under the foot, the latter being the easiest and most satisfactory method.

UTICA AND MOHAWK SHEETS AND PILLOW CASES

THese brands of sheets and pillow cases are sold ready for use, coming sterilized and laundered, after they are made by skilled workmen under conditions of cleanliness that would satisfy a most fastidious housewife. Of the two brands Utica is the heavier, although Mohawk is of the same high quality, being favored when a medium weight goods is required. The weave of either is even and smooth, insuring long wear, and the fine appearance due to the weave is also a permanent quality. They are snow white in color and soft in texture, retaining both of these characteristics to the last wearing thread. Each sheet or pillow case length is torn off before making instead of being cut, to insure perfect straightness and they are made in all standard sizes, both hemstitched and plain hem, and special sizes may also be had.

WOOLEN SPECIALTIES

SOme very interesting articles are put forward by one of the large southern woolen mills, which in quality of make and material employed are superior to the usual goods of the kind on the market. An indestructible blanket, a combination of wool and jute, is warranted against tearing and is almost rainproof. For camping trips, for all outdoor sleeping purposes and for any rough usage it cannot be equalled. For servants' use it is admirable. The size is 62x84 inches, the weight 5 pounds, the price $5.

A lounge throw made by this same firm is woven after an old Scotch hand-loom pattern of fifty years ago. It is in solid stripes, five different colors, red and black predominating, offset by grays in two shades, and white. It is large enough for any bed and will answer excellently for an automobile robe. Price $3.50.

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Sweaters, made to order to one's own measure, all hand work, best materials, original stitches.

Motor Scarfs, in silk, or wool and silk.

Laces, antique and modern, Cleaning and Mending, Appraising, Designs, Materials, Instruction.

Headquarters for art needlework of all kinds.

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Bust.....
Waist.....
Underarm.....
Hip.....
Length from Waist to Knee.....

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HEPNER'S HAIR EMPORIUM

an establishment justly celebrated for its many original and exclusive features, sumptuously lavish appointments and air of refinement and elegance which pervades its salons.

Quiet, courteous, efficient service by trained experts only, is one of its primary features.

In these luxurious parlors the fashionable woman will find that her every whim has been carefully thought of and prepared for in advance, and many facilities at her command not to be obtained elsewhere for HAIR DRESSING OR COLORING, SHAMPOOING, MANICURING, CHIROPODY, FACIAL TREATMENT and everything else demanded by the toilette of the smart and well groomed woman.

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are unrivalled for health and beauty. They are the most exquisite, delicate and effective imaginable, are purity itself, and positively guaranteed entirely free from any injurious ingredients.

These preparations have long enjoyed a very high reputation, being used both abroad and at home by many of the world's most beautiful women, famous actresses, and society leaders. Illustrated booklet on request.

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Plain and Fancy Tailored Gowns at most reasonable prices.

New Spring Models in Speshulfit Petticoats

are more beautiful than ever. The graceful lines and original designs of our Silk Petticoats have made them favorites wherever worn.

Write us about our newest creation, the MILANESE NET TOP SILK PETTICOAT—it is the daintiest conception imaginable.

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Ganesh Preparations are Absolutely Pure, Most Hygienic and Beneficial, are recommended by the Medical Profession and used by Royalty all over the World.

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Patent Ganesh Chin Strap is made of specially prepared elastic. It is soft, pliable and light, holding the face in position during the long hours of sleep, it removes a double chin, restores lost contours, takes away the line from nose to chin. **$5. Double Straps** to prevent snoring, **$6.50**

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Ganesh Eastern Muscle Developing Oil, $5, $2.50, $1. This Marvelous Oil is Mrs. Adair's original preparation; it removes lines, fills hollows, obliterates lines on eyelids, making them white and firm.

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Ganesh Eastern Cream (used with the Muscle Oil), greatest skin food in the world, feeds the tissues, keeps skin soft. **$5, $2, $1, 75c.**

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Madam:—I find the Chin Strap of untold benefit as well as comfort. I had formed the wretched habit of sleeping with an open mouth, and this strap relieves it entirely, and when I sleep without it I fancy that the corners of my mouth are drooping at the rate of an inch in one night. My double chin seems to have evaporated. Your strap has done for me all you claimed for it.

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Dear Mrs. Adair:—I have seen and also heard of your Ganesh Preparations, and all of my friends who have used your treatments say they are the best ever had, so I ask you to send me a treatment for hair on the face and around the mouth.

Summit, N. J.

Madam:—I use three or four of your preparations. The Diable Skin Tonic is the most deliciously cooling thing one could desire.

Goldfield, Nevada.

Dear Madam:—I am delighted with the Ganesh Eastern Muscle Oil, and wish another bottle; also send me a bottle of the Brown Spot Lotion and a jar of Eastern Cream.

Manistee, Mich.

Dear Madam:—Please send to me the following items: 2 jars Ganesh Eastern Cream, 1 jar Eastern Balm Cream, 1 bottle Diable Tonic. I am ordering this time partly for a friend, to whom I have given some of my Cream and who finds it as delightful to use as I do.

Baltimore, Md.

Dear Madam:—I received the package and am delighted with the results of your Wonderful Preparations. My complexion is very much improved.

Shawnee, Okla.

My dear Mrs. Adair:—I like your Ganesh Preparations better than any I ever tried; they are so delightfully refreshing.

Hygienic Face Massage and **Electrical Face Treatments** (Vibro Treatment included) at Mrs. Adair's Rooms, cost **$2.50** (course of 6 treatments, **$12**). Ladies only are received.

Price List Booklet FREE. Write for it. Consultation Free. Mail orders have prompt attention. Full directions for Home Treatment.

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In full keeping with the present vogue. Admirably adapted for practical summer costumes. It adapts itself to a wide range of charming effects.

Racquet cloth

Is a popular priced fabric possessing all the characteristics of French linen. Racquet Cloth has the appearance and handle of French Linen and is capable of all the stylish effects produced in this fabric. 32 inches wide, all colors.

If your dealer does not handle Racquet Cloth, send us his name. We will send you samples and see to it that you are supplied.

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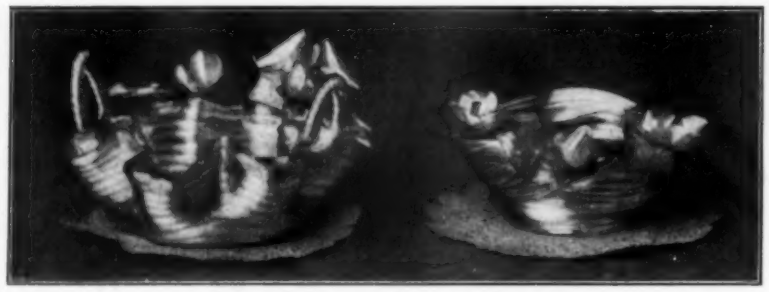


SPUN SUGAR BASKETS

SUGGESTIONS FOR THE HOSTESS

Now that delicacies from every part of the world may be bought both in and out of season, the housekeeper is constantly tempted to invest. There are a few shops where imported articles, as well as the domestic varieties, may be had at most reasonable rates—fresh fruits of every kind; imported jellies and jams for all occasions; dainty, little cakes and tarts that seem to have come fresh from the pâtisseries of Paris; dried, exotic fruits and nuts from the tropics, as well as all the fascinating foreign concoctions for use in sandwiches and for entrées. How delightful it is to know that they have at last come within range, not only of one's surroundings, but (and this is far more important) of one's purse.

Alligator pears, which when cut in halves and cored make a novel salad, are to be had for 30 or 35 cents each, and, since one pear serves two persons, for a small luncheon, this need no longer be considered a luxury. Fresh artichokes for salads, et cetera, are 20 cents each. Martinique mangoes, usually a forbidden dainty for many, because of its price, are to be found in a certain shop for $1 a dozen, while fresh guava at the same shop are 60 cents a dozen. Long stems of sugar cane sell for 25 cents apiece.

The varieties of jams and jellies are innumerable, many of them having such peculiar names, Marmeillos, Mamao, Laranga, Sapodellas, that one would like, if only out of curiosity, to try them all. Guava Paste, in small oblong cakes, is 80 cents a pound, and Bar-le-duc Jelly and Greek Honey are just as inexpensive in comparison. Most delicious Chinese ginger glacé comes at 50 cents a pound, and Melba sauce to serve with Pêches Melba at 50 cents a bottle.

One could keep on endlessly enumerating—fresh mushrooms, Astrakhan caviar, garciofinis or artichoke hearts, pignolia nuts, and so on.

Beside fruits and vegetables, candy in odd and artistic shapes may be had most reasonably, and these are far more decorative to serve on the table than plain chocolates. Glacé walnuts, almond or pistache cream come in fluted paper cups for only 60 cents a pound, and for the same price are marrons déquisés, a sort of candy with marron centres, also in paper cups. A most attractive candy in the form of a strawberry is made from almond paste, selling at $1.50 a pound. Any of these, served in spun sugar baskets, as illustrated (35 cents each) would add greatly to a table decoration. These artistic little baskets are formed of candy, flavored and colored. The one on the upper left is in a lustrous rose-pink, with delicate roses, leaves and ribbon loops, also of the sugar. The one next to it is a smaller green basket with a decoration of apple blossoms and green leaves. The lower left illustration shows a three-cornered shape in white, finished with pale yellow rosebuds and ribbon loops, and the remaining one is in pink, made to represent wicker, with twisted handles and a pink rose and ribbon decoration. Edible German pebbles, those hard, nutted candies that absolutely resemble pebbles in form and color, are 60 cents a pound, and a variety of coffee-flavored candy, called cats' tongues because of their shape, come at the same price.

To anyone who entertains and whose imagination is therefore being constantly taxed for new ideas, such accessories to a menu will be regarded as a veritable godsend for luncheons, dinners, wedding breakfasts, teas and bridge parties. Detail has been gone into, as it is believed there are Vogue readers who would like to know where to get dainties of this kind at prices that are not exorbitant.

A good menu for a wedding breakfast, for example is:

Bouillon with Svea wafers.
Chicken breasts in aspic.
Pâté de foie-gras and caviar sandwiches
Tomato-Endive salad.
Cheese patties. Cassava cakes.
Bombe Mogador.
Bonbons. Pâtisserie.

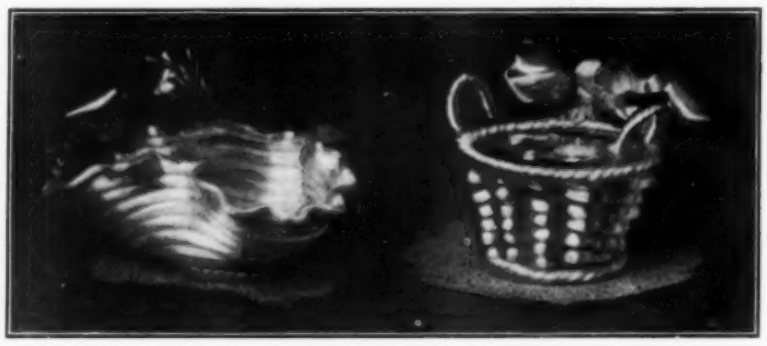
The bonbons (marrons déguisés, glacé walnuts, etc.) should be served in pale pink spun sugar baskets, and the French cakes in similar baskets of a larger size.

The centrepiece should be a large, silver loving-cup, filled with La France roses, and the sandwiches and rolls should be tied with pink ribbons to match. Silver candelabra with pink candles and shades might be added.

Recipe for Tomato-Endive Salad.—Arrange lettuce hearts on individual plates and place in the centre of each one tomato, cut into small pieces, and on top of this sprinkle French endive stalks, chopped very fine. Use a cooked French dressing in the following proportions: Put in a pan 12 tablespoonfuls of olive oil, 1½ teaspoonfuls of salt, 6 tablespoonfuls of vinegar, 1 teaspoonful of curry powder, ½ teaspoonful of white pepper and a pinch of paprika. Bring to the boiling point, take from the fire and beat until it is absolutely cold.

Cheese Patties.—Take slices of bread 1½ inches thick, cut into small rounds and hollow out the centres to form little cups, leaving a thin layer in the bottom of each. Fry these in butter, first dipping them in milk and egg and then in breadcrumbs. For eight of these patties, make the following amount of filling: 2 ounces of grated cheese, 1 ounce of butter, 1 tablespoonful of milk, and salt and cayenne to season. Mix these well together, fill the breads with the mixture, and stand them in a moderate oven until the cheese is melted. They should be served at once.

Bombe Mogador.—Line the mould with iced coffee cream and fill the centre with a vanilla pralinée ice.



SPUN SUGAR BASKETS

French Linen Vogue

Is unsurpassed for practical and stylish out-door wear. Ideal for tub-dresses, both for indoor and outdoor summer use.

Racquet cloth

Is admirably adapted for wash suits that are subject to hard usage.

Charming tailored effects are easily and inexpensively produced from Racquet Cloth.

32 inches wide, all colors.

If your dealer does not handle Racquet Cloth, send us his name. We will send you samples and see to it that you are supplied.

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Prince Street, N.Y.

JANE

(INCORPORATED)

Originator of the Jumper

Creator of gowns of distinction and refinement.

Attractive gowns for the Spring and Summer.

Sketches and Estimates submitted upon application

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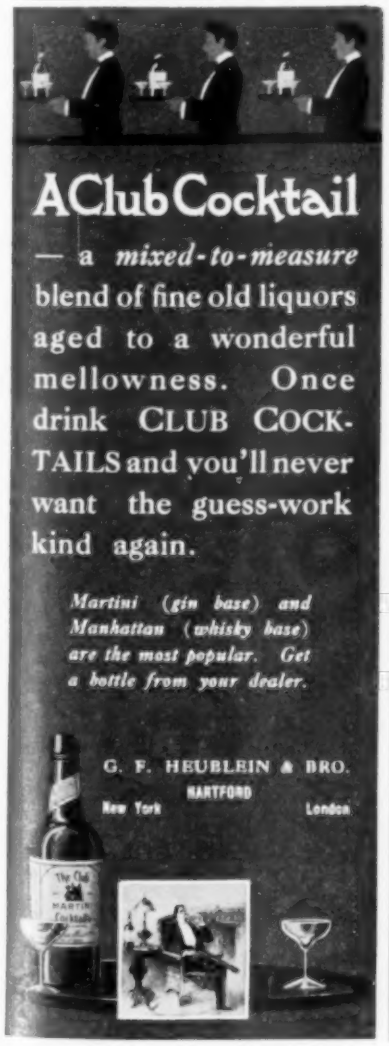

ICED COFFEE CREAM.—Mix 4 ounces of freshly roasted Mocha coffee berries, slightly crushed (not pulverized), in a pint of cream, and let this stand for 1 hour at the side of the stove, but do not allow it to boil. Pass it through a fine sieve, and sweeten to taste with 2 or 3 ounces of sugar. Then freeze, and when it is half-done, add a gill of stiffly whipped cream, flavored with a little brandy, and finish freezing.

VANILLA PRALINÉE ICE.—Put 4 ounces of granulated sugar in a saucepan and melt slowly over the fire till it turns a golden brown; mix in 4 ounces of almonds, blanched and finely chopped; stir this over the fire till nicely browned; then spread the mixture on a plate to cool, and when cold pound it into minute pieces. Make a pint of rich custard, stir into it 1 gill of stiffly whipped cream, the almond mixture and a liqueur glassful of maraschino; when frozen stiff it is ready to place in the centre of the mould.

MISCELLANEOUS RECIPES

BRIDGE SANDWICHES.—Delicious sandwiches for an afternoon bridge party are made of brown bread and cream cheese. The bread is cut a quarter of an inch thick, spread very thinly with butter and sprinkled with chopped nuts. The cheese is then cut in slices the same thickness as the bread and put between it. The sandwiches can be cut in any form desired. Dominoes are pretty, and if white bread is preferred to brown, the domino spots may be added with currants or small pieces of truffle.

PEANUT SANDWICHES.—There are several ways for using peanuts for sandwiches. (1) They may be simply pounded or chopped fine, well sprinkled with salt, moistened with a few drops of olive oil, and spread thickly between slices of buttered bread. (2) They may be powdered and stirred in mayonnaise for the filling, mixed with cream cheese, and spread between crackers or slices of thin buttered brown bread. (3) With a cake cutter cut slices of bread round, cover with whipped cream (not sweetened); mash some peanuts fine, and sprinkle thickly over the cream. Nice for bridge parties.

PEANUT CARAMELS.—Put into a saucepan half a pint of molasses, half a pint of sugar and a quarter pound of butter; cook until it hardens when dropped into water, then stir in quickly half a pint of chopped peanuts and pour into buttered tins. When nearly cold mark into squares.

COFFEE MACAROONS.—Blanch four tablespoons of sweet almonds, and pound to a paste in a mortar, moisten with three tablespoons of very strong coffee—after dinner coffee—add the stiffly-whipped whites of four eggs blended with one pound of granulated sugar, and shape into macaroons, arranging them in paper-lined tins. Bake for ten minutes in a hot oven. Decorate while still warm with a crystallized cherry pressed lightly into the top of each macaroon.

ICE CREAM SANDWICHES.—For an emergency there is nothing more convenient to have on hand than a box of dainty waferettes. To serve, warm them slightly by placing in the oven, and then cut them carefully in halves and place between layers of any of the mixtures mentioned for filling layer cakes or a plain sugar icing may be used in which chopped dates, figs, raisins or nuts are mixed. The hostess finds these little "sandwiches" an attractive novelty that are appreciated.

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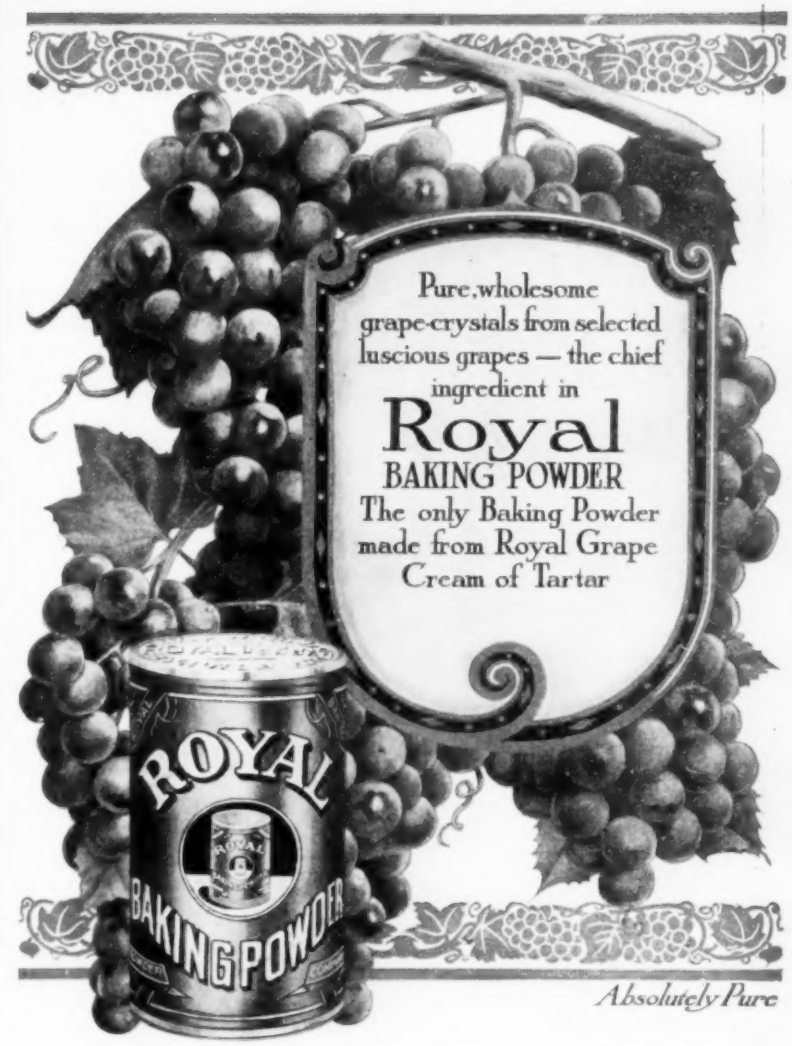

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HAPHAZARD JOTTINGS

FOR PALESTINE COLONIZING

AMong the distinguished visitors to this country recently has been Dr. Sushana Bouchmul, of Palestine, whose mission, as one of the leading workers in the Zionist colonies, is to bring into the international limelight the advisability of having Jewish settlements in Palestine, for which the recent political changes in Turkey, consequent upon the successful revolution of the young Turks, have opened new opportunities. Arrangements are being made for a petition signed by thousands of Jews in Palestine and elsewhere, in which the Jewish Colonization Committee will be asked to invest the millions bequeathed by the late Baron de Hirsch to the Jewish people, in developing the colonization of Palestine, and all nations of the world will wish god-speed to such a satisfactory solution of the Jewish problem.

UNIQUE JOURNALISTIC ENTERPRISE

A unique system of news transmission is that operated for the Telephone Journal at Budapest. There are 15,000 subscribers, to whom all the news of the day, from every part of the world, is sent out over the telephone. The service is given at frequent intervals from 8 a. m. to midnight. The news is gathered by reporters and sifted by editors exactly as is the custom in other classes of periodicals. After it has been approved by the various special editors, it is passed on to one of the three news distributors, who gives out the news over the telephone by means of a specially designed transmitter. The telephone can be so arranged on the table that the whole family can hear the news of the first service, 8-8.30 a. m., while at breakfast.

COLONIES TO FEDERATE

An interesting development of the modern tendency toward consolidation on the part of municipalities and provinces is that reported by The Sun concerning the federation of the South African colonies of Great Britain. It was at the suggestion of the home Government that Cape Colony, Natal, the Transvaal, Orange River Colony and Rhodesia consented to a plan of closer union and met, by representatives, for the deliberation of the details. Pretoria is named as the administrative capital. The most important questions under concern are language and representation, both "burning" matters.

WISE ACTION

The superintendent of the public schools of San Francisco has taken energetic measures to put an end to student societies. He informed the pupils of the schools, a short time ago, that unless the charter of every fraternity and sorosity in the schools is returned at once to the national headquarters, those who retain membership will be summarily dismissed from the schools. It is declared that the fraternities destroy unity and harmony, promote cliques, and interfere with studies.

CLEOPATRA DEPRIVED OF BEAUTY AND ROMANCE

The Italian historian, Ferrero, who is to deliver lectures in Boston and Washington, stopped only long enough in the metropolis to throw cold water on the romance of Antony and Cleopatra, and to deprive that fascinating antiquity of her beauty. The history of Rome, we are informed by this modern student, has been full of exaggerations and deliberate misrepresentations, as in the case of Cleopatra. It was not love but politics that drew her and Antony together, and her alleged ravishing beauty is pronounced an invention of historians, who turned out fancy, embellished narratives. The purposes of truth may be served by reducing Cleopatra to the ranks of the plain sisterhood, but as an invention she was so altogether alluring and she has besides been made to point so many morals, that her showing up is a distinct literary calamity.

FURTHER PROGRESS OF ESPERANTO

The fourth international congress of the adherents of the universal language, Esperanto, was held recently at Dresden. There was no evidence of any diminution in the enthusiasm of those enrolled among the Esperantists, or in the rapidity with which the new medium of communication is spreading throughout the world.

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FIGURES AND FAVORS FOR A GERMAN

BElow are given in succinct form suggestions that will doubtless be of service to many hostesses who plan to give a German.

(1) American beauty roses as favors. Open the dance by having each man carry a flower to the girl whom he wishes to dance with and have a two-step or waltz.

(2) Hands and feet figure. Have a row of screens arranged along one end of the room and station the girls behind it with their hands waving over the top. The men choose their partners by touching a hand. Then place the men behind the screens with their feet protruding from under it, and the girls must choose a pair of feet with which to dance.

(3) Reins figure. This is a very old figure, but it is so effective that it should never be omitted, and different variations may be made to add novelty to it. Choose six girls and six men as horses, and give them each a long, bright ribbon with silver bells attached as reins. These must be each of a different color (red, bright blue, yellow and green) and are drawn around the back of the neck and under the arms in front with reins hanging in back. Then take two girls and two men as the jockeys and give them each a long-lashed whip tied with ribbons in colors to match. Start three horses and one driver at the four corners of the room; the aim being for the three men, guided by the girl, to catch the three girls, guided by the man, who are in the opposite corner. They all move towards the centre when the music starts and the girls, though always held together by the reins, try to dodge and escape the on-coming men. It is well, in this figure, to start only two sets at once, otherwise there would be a collision in the centre of the room.

(4) Fan Figure. Seat a certain number of girls in a circle of chairs, facing outward. The men, each with a fan, walk in a line past the girls, fanning each one while the music plays. When the music comes to a sudden stop, each man must forfeit the fan to the girl whom he is fanning at the time, and then dance with her. It is most important to keep the men in a line during the music and to see that they keep moving, otherwise the figure is spoiled.

(5) Donkey Party Figure. Here the favor is scarf-pins for the men. (They may be inexpensive skeleton heads or gifts of value, as desired.) The girls start at one end of the room blindfolded and each holding a pin. They chase the men who are stationed at the other end of the room, and the first one that they touch with the pin must be their partner.

(6) Parasol Figure. This is a very beautiful figure, and the parasols must be of different colors (red, pink, blue, etc.) to gi e a gala effect. The girls form two lines, as in the Virginia reel, and the men, each armed with a parasol held open and high above their heads, march down in two lines towards them, circle in and out as in the grand chain, and stop when they reach the head of the line, each taking the partner next to him and holding the parasol over her. They turn about and march thus two by two to the other end of the room, when they then begin to dance under their parasols. In a recent dance, given for a New York débutante, this figure was used, but under each parasol was attached an electric-light bulb with a little battery, and all the other lights were put out during this figure.

(7) Mirror Figure. Three or four girls are seated in different parts of the room with a mirror held over their left shoulders. While the music plays, the men circle about, each of them in turn peering over her shoulder into the mirror. The face seen in the mirror when the music stops is the one chosen for the girl's partner, and the men who are left out must wait till the next set for a partner. A very amusing thing may be added to this figure by giving a large handglass to one or two men and compelling them to dance around the room with it as a partner. These men should be the ones on either side of the man chosen as the partner when the music stops.

(8) The last dance, which could be the prettiest, is called the Sparkler Figure. For this the Fourth of July non-inflammable sparklers are used. Groups of fours are formed, to represent the spokes of a wheel; or eight may be taken instead, with two persons forming each spoke. The sparklers are lighted, the other lights are all put out, and the wheels begin slowly to revolve, each person holding aloft the sparkler as it shoots forth its stars. The dance ends when the last light dies away.

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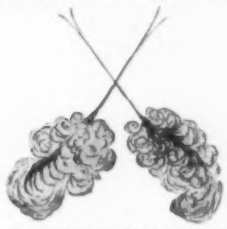

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DESCRIPTIONS OF FASHIONS

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LEFT FIGURE.—Summer gown of pale ecru racquet cloth, soutached and hand embroidered in white. The inset side pieces are of the racquet cloth, laid in close plaits. The yoke and lower sleeves are of fine ecru batiste, plaited and unlined. The girdle of framboise satin is drawn through large embroidered eyelets. Hat of English straw, faced with Japanese crêpe in tones of pink and white, with a crown band of framboise satin and a large framboise rose.

MIDDLE FIGURE.—Tub frock of racquet cloth in apple blossom pink. It is made in front and back with a graduated panel, rounded at the top and worked with large eyelets through which the white moiré sash is drawn. This sash is brought down to the normal waist line in front, giving an Empire effect in back. The guimpe to be worn with it is of finely tucked, white batiste, inserted with wide bands of German valenciennes lace. The front view is similar to the back with the exception of the décolletage which is lower, showing more of the guimpe. Hat of fine Sumatra straw trimmed with a wreath of full blown silk roses in tones of pink.

RIGHT FIGURE.—Gown of pale mauve racquet cloth, embroidered in white. In place of the hand embroidery, white soutache might be substituted in the same flower pattern. The coat effect which forms the bodice and is extended into an overskirt is stitched flat to the under flounce and fastens over the shoulders and in front with large pearl buttons. The tucker, also of racquet cloth, is laid in folds. Guimpe of white batiste embroidered in mauve. Turban of novelty straw with a fluted crown and an irregular wreath of gardenias.

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LEFT FIGURE.—Child's frock of white viyella flannel checked with sapphire blue lines and trimmed with blue pearl buttons. Hemstitched collar and cuffs of white linen. Leghorn hat, covered with a mass of white lilacs and loops of sapphire blue velvet ribbon.

SECOND FIGURE.—Matinée of mauve viyella flannel, having deep revers of Irish crochet lace. The short sleeves, which are in one with the shoulders, are slashed open to show Irish lace, and the sides are held together by mauve silk cord and white satin buttons, braided in mauve. Similar buttons fasten on the right side and hold down the points of the revers.

THIRD FIGURE.—Morning suit of white viyella flannel, striped in black. Black ottoman silk buttons and frogs trim, while the flat collar and revers are of corded white silk. Hat of black silk braid with a bow of rich prune satin.

FOURTH FIGURE.—Costume, to wear for outdoor sports, of cream white viyella flannel with a diagonal pin stripe in ecru. The skirt is laid in inverted plaits to give a slight flare at the bottom, and the waist is laid in tucks to correspond. Belt of ecru satin with square gold buckle. Dutch collar and deep cuffs of hand embroidered batiste, edged with scallops. Hat of Milan straw with silk plaitings in ecru about the crown and dull ruby roses on the right.

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LEFT FIGURE.—Combination of vest and knickers, made of fine Italian silk and finished with a narrow lace beading.

MIDDLE FIGURE.—Elaborate combination of Italian silk with the vest hand embroidered in white silk. Similar lace beadings as a finish.

RIGHT FIGURE.—Separate Italian silk vest, elaborately hand embroidered in white and finished with fine lace beading.

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LEFT FIGURE.—Gown of mystery silk in old gold. The pointed tablier in front is weighted by a gold bullion tassel. A jacket effect is given by a braiding of self tone soutache and braid buttons and

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fro The yoke is of Brussels lace with a p border of cream-colored chiffon clo embroidered in gold metallic thread. Hat of shirred chiffon in black with a lace scarf of old point d'aiguille draped abo the brim.

MIDDLE FIGURE.—Simple morning gown for summer with a Dutch collar of fine lace. It is made of pearl gray mystery silk, having deep cuffs and side skirt borders trimmed with bias bands of satin in a dull metal gray. The front view is similar to the back, but with a fluffy lace jabot as a neck finish. A smoked pearl buckle trims at the middle back. Poke hat of gray chip straw, trimmed with metal gray satin and a pink tinted rose.

RIGHT FIGURE.—Afternoon gown of mystery silk in Royale blue. The yoke and lower parts of the sleeves are of self tone chiffon cloth, unlined, and the embroidery is in self tone on golden yellow satin. Straps of the yellow satin fasten with satin covered buttons. Hat of Tuscan straw, trimmed with bright yellow marigolds and Royale blue ribbon.

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LEFT FIGURE.—Theatre gown of golden yellow liberty satin with a plastron of silver net, embroidered in yellow silk and gold. The tunic is of pale yellow tulle, edged with gold lace and finished by a deep border of embroidered silver net which is carried around to the back. Yellow silk cords dotted with yellow and white pearls form a network over the arms and above the plastron.

MIDDLE FIGURE.—Afternoon gown of liberty satin in Pagoda blue, with a tint of green. A dalmatique of black tulle, braided in black silk soutache, covers it except for the large openings at the sides. The yoke and mousquetaire sleeves are of Pagoda net over white chiffon.

RIGHT FIGURE.—Gown, suitable for receiving at a tea, of supple silk in muscadin, that odd mauvish rose shade. The draped tunic and draperies over the shoulders are of self tone chiffon cloth, fastened by jewelled buttons. The corsage and sleeves, as well as the empiècement at the neck, are of fine white lace, embroidered in pearl gray silk, silver and pale pink. Muscadin ribbon and silver grapes form the coiffure ornament.

SOME PRAISEWORTHY FACTS ABOUT MOVING PICTURES

THere is so much popular misconception on the subject of moving pictures that it is a duty to set forth a few timely facts based upon a lengthy investigation of a joint committee of civic workers, which had the undivided services of a qualified field investigator. The moving picture interest should not be confounded with the penny arcade, with which it has nothing in common, save the offering of pictures as the main attraction. The arcades were found to be wholly bad, both as to the subjects shown, and the opportunities offered for the lounging of men and meetings between girls and men. The moving picture show, on the contrary, is largely a family affair, in which the whole neighborhood is more or less interested. The investigation showed that hundreds of educational films, having historical or geographical subjects, were regularly shown, as well as others to which no exception could be taken on the score of good morals. The places were thronged by the very poorest classes, with a large proportion of children, and in the six years that have elapsed since they invaded the poor districts they have been a source of delight to hundreds of thousands of persons who could not possibly pay more than five cents for an evening's amusement. To deprive these people of this, their one opportunity for diversion, would be a cruel proceeding indeed.

It was evident from the first, however, that proper precautions against fire and unsanitary conditions had not been taken, and these and other features, such as the admission of children during school hours, or in the evening, unless accompanied by an adult, will be made the subject of regulation. Also, since there has lately been shown a tendency in some quarters to present immoral subjects, there is some talk of establishing a censorship, and the film manufacturers are being urged to undertake this through their organizations. One thing is certain, that if the pictures shown in even a few places are demoralizing, this whole future of amusement will be jeopardized.

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I have built up thousands of women—why not you? You will be so much better satisfied with yourself and more attractive to your friends.
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[Note.—Communications concerning animals or birds and all phases of their protection, should be specially addressed to Mrs. Josephine Redding, into whose care this column has been committed.]

AN IMPORTANT CONGRESS

THE distinguished anti-vivisectionist, Miss Lind-af-Hageby, sends to this department a preliminary announcement of the International Anti-Vivisection and Animal Protection Congress which is to take place in London from the 6th to the 10th of next July. The Congress is convened and supported by no fewer than nine English and Scottish anti-vivisection societies and a large number of other humane associations. The Parliamentary vice-presidents include the Earls of Munster, Londsdale, Haddington, as well as others of the nobility, and about fifty members of the House of Commons. The Duchess of Hamilton is to open the Congress with a reception, and titled women, whose names are given in the announcement, from France, Germany, Italy, Spain, Ireland, Turkey, Roumania, Scandinavia and Alsace- Lorraine will act as hostesses for their respective countries. America is to be represented by Lady Abinger. The proceedings will include an exhibition pertinent to anti-vivisection and the general protection of animals, public meetings, the production of an anti-vivisection play, a garden party on the grounds of the anti-vivisection hospital at Battersea, and a procession of several thousand of animal friends and anti-vivisectionists through some of the principal streets of London. The Congress will close with a special service at St. Johns, Westminster, on Sunday, 11 July, at which the Ven. Basil Wilberforce, D.D., Archdeacon of Westminster, will preach a sermon in reference to the anti-vivisection and animal protection cause. So interesting a programme should insure a large attendance of delegates from all over the world. All those who approve of the object of the Congress and who desire to participate, are invited to communicate with Miss Lind-af-Hageby, Hon. General Secretary, 224 Lauderdale Mansions, Maida Vale, London W.

DR. BERGH'S VIEWS NOT RESPECTED

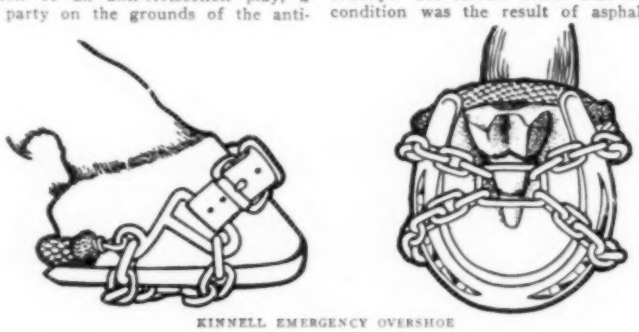
Columbia University has come in for considerable criticism because of its treatment of the course which was established in connection with the Henry Bergh foundation. Since the general subject to be treated under this donation is supposed to be humaneness, great indignation has been expressed over the fact that vivisection as a topic was given to Dr. Nathan Oppenheimer. Being himself an advocate of this form of animal torture, he naturally did not utter one word about the protection of the animal under the experimental knife. As Henry Bergh was instrumental in having the only law for the restriction of vivisection ever put upon the statute books of this State, and as he was known to hold strong anti-vivisection views, Dr. Oppenheimer's silence on this point, which Stephen S. Cummins notes in a letter of protest to the Evening Post, is an insult to the memory of the man whose name is thus used for the prolongation of ideas which he would not have endorsed.

A REGRETTABLE HAPPENING

The manners of Columbia have also been recently criticised, as seen in the incident when a Columbia professor insulted a woman—Miss Lind-af-Hageby—so grossly in a public lecture, that the Swedish Minister felt called upon to protest to the State Department at Washington in regard to the matter.

A NEW METHOD OF DISCOURAGING DONATIONS

As amazing a report as any ever turned out by the A. S. P. C. A., even in the days of the surprising Mr. Haines, is that made public recently by Jefferson Seligman, one of the governors of the Society. It concerns the experience of a veterinary surgeon, Edward H. Leavy, who was engaged by Mr. Seligman to patrol the streets of the metropolis for the purpose of investigating the condition of work and carriage horses. The patrol began on 18 January, 1909, two days after a heavy snowstorm that had followed, in forty-eight hours, an earlier storm. The two snowstorms, together with freezing rain and sleet storms, made very hard work for horses, and as always, because of the sleet and snow, much brutality was displayed by the drivers. Dr. Leavy, however, in the course of his several days' patrol, failed to see even one case of cruelty! He further states that this ideal condition was the result of asphalt pavements, which, in his judgment, make a sure footing for horses if they are properly shod. He even failed to find any broken-down horses in peddlers' wagons, and definitely asserts that the only form of cruelty that he found was the stabling of horses in damp cellars in the poor quarters of the city. That a man in possession of his eyesight could patrol the city streets for days without seeing one act of cruelty is incredible, and, as only a very small percentage of horses are properly shod, the asphalt pavement, when covered with snow or ice, is undoubtedly a source of incalculable misery to them. In regard to the peddlers and small expressmen, the horses they drive are in thousands of instances wretched creatures, on the verge of collapse. If it were true that no horses are abused, what excuse has the Society for spending money for agents or for keeping up its elaborate establishment? If it is desired to stop the inflow of bequests and donations, no surer method could be invented than to give out a few such reports.



KINNELL EMERGENCY OVERSHOE

AN EXCELLENT PREVENTIVE AGAINST CRUELTY

The Kinnell Emergency Overshoe, which is illustrated on this page, is an economical, easily adjusted and as easily removable device to prevent horses from slipping not only on ice, but also on wet asphalt, that surface which sends numbers of horses to their knees on the thoroughfares of all cities of the States. It is to be hoped that all stables, especially those where draught-horses are kept, will have their animals equipped with never-slip appliances. If traffic conditions in Greater New York continue to become more and more congested the time will not be far distant when horse owners will be compelled to provide proper safeguards for their horses against slipping and falling which accidents now bring about a frequent and serious holding up of traffic.

CAUTION!—Owing to the marvelous success of my invention called

Fluffy Ruffers

[TRADE MARK]

unscrupulous dealers are attempting to mislead the public by using names so construed as to appear the same article. So many complaints have come to me that I desire to caution my patrons and others that **My Fluffy Ruffers** can be bou ht only from me at the address below. **All others are imitations.**

My Fluffy Ruffers for ladies' hair—a secret process for giving the fluffiness to the coiffure which I alone possess—cannot be successfully imitated; therefore, I advise that you send to me for the genuine **Fluffy Ruffers** which cost less than the imitations and are infinitely more artistic and satisfactory.

So many women are experiencing difficulty in dressing their hair becomingly that a brief explanation of the uses and hygienic value of my **Fluffy Ruffers** will be accepted with general relief. **Fluffy Ruffers** are worn under your own hair, giving the full effect of Thick, Natural Abundance, without the aid of any unnatural additions, as rats, rolls, etc. They are made of the Finest, Naturally Wavy Hair, prepared by a secret process, so that they remain Fluffy, Light, Airy and Hygienically Correct, to promote the health and growth of your own hair. The Fluffy Ruffers will prove especially beneficial to the woman with thin hair. Price $4.00 to $15.00, according to size and color.

My Wonderful Hair Coloring

The discovery of something *different*—something *better*—to many who have the desire to *remain* younger than gray hair will permit—is of the greatest interest. My hair coloring in one application will restore streaked or faded hair to its natural color. It will not need renewing for months. $2.00 a bottle.

Hair Whitener

To remove *yellow* stains from white hair without *bleaching* or injury to any other color that it may be mixed with. It is a *wonderful article* and as harmless as water. The *yellow disappears* and the hair is left beautifully even in color.

Price One and Two Dollars a Bottle

Write for illustrated catalogue.

Mme. Thompson

28 West 22nd Street NEW YORK

Opposite Stern Brothers

Fluffy Ruffers

The Store Beautiful

DIANE DE POITIERS CO.

Perfumers

ANNOUNCE THEIR REMOVAL TO

No. 12 West 33rd Street

opposite Waldorf-Astoria

Rare Novelties for the comfort and pleasure of Ladies not to be found elsewhere in New York.

We have succeeded in making the strongest and most

Lasting Oriental Sachet

ever manufactured.

A superb quadruple extract of

Violette de Russie

Perfume evening Caps for the Theatre and many other novelties too numerous to mention.

Every Requisite for the Toilet

The Inauguration of

W B

William Bernstein

SHORT VAMP SHOES,

(REG. U. S. PAT. OFF.)

a few years ago, marked the most radical departure from the accepted Models in Footwear for Women, ever made.

New Spring Models

in

SHORT VAMP SHOES

are ready

Faultless Creations

in

Dainty Footwear.

Style No.		
315	All Patent Blucher Oxford	$4.00
317	All Patent Blucher Oxford, welt sole	4.00
325½	Gun Metal Blucher Oxford, welt sole	4.00

Exercise Caution.—*Some shoes are so-called "Short Vamp"—a name merely in Fancy—not in fact. They possess none of the Points of Superiority which mark the Genuine Bernstein Short Vamp Shoes made and sold only by*

William Bernstein

54 WEST 31st STREET, NEW YORK

Between Broadway and Sixth Avenue.

No agents or trade connections anywhere.

Send for Catalogue "V"

Dear to the Hearts of Women

Dr. T. Felix Gouraud's

Oriental Cream

Or Magical Beautifier

An indispensable and necessary article for particular women who desire to retain a youthful appearance.

For over half a century this article has been recommended by physicians, actresses, singers and women of fashion. It renders the skin like the softness of velvet leaving it clear and pearly white, and is highly desirable when preparing for daily or evening attire. As it is a liquid and non-greasy preparation, it remains unnoticed. When dancing, bowling or other exertions heat the skin, it prevents a greasy appearance.

Gouraud's Oriental Cream cures skin diseases and relieves Sunburn. Removes Tan, Pimples, Blackheads, Moth Patches, Rash, Freckles and Vulgar Redness, Yellow and Muddy Skin giving a delicate, clear and refined complexion which every woman desires.

Price $1.50 per Bottle

Gouraud's Oriental Velvet Sponge

A necessary article to apply
Oriental Cream

Price 50 Cents each

For sale at dealers or sent direct on receipt of price.

FERD. T. HOPKINS
Proprietor
37 Great Jones St., New York

ON HER DRESSING TABLE

[Note.—Readers of Vogue inquiring for names of shops where dressing-table articles are purchasable should enclose a stamped and addressed envelope for reply, and state page and date.]

NOt many weeks ago I made mention of a new and delicious rose extract from one of the most famous French houses, and this wonderful perfume has proved to be the harbinger of many other exquisite floral essences. Fashion changes in perfumes less often than in gowns and millinery, to be sure, yet in its way each different vogue is no less marked, and the history of perfumes would prove immensely interesting, because it leads directly into the private details of the life of almost every famous beauty since the days of greatest antiquity.

Eastern perfumes have great allurement in the way of suggestion, and for some types of women are most appropriate, these being very nearly approached in character by some of the heavy, rich extracts whose blending has required the essence of several exotic blooms as well as a basis of either musk, ambergris or civet, the three ingredients known as "binders," and without which no composite extract can be made. Among the most wonderful of these languorous perfumes is something entirely new and as remarkable for its clinging, persistent sweetness as for the seductive richness which makes it almost like a sachet powder in effect. This is so high-priced that only the fortunate few with plethoric bank accounts will feel justified in adopting it for everyday use. The bottles are large and cost between $9 and $10 each, but for lovers of this type of perfume nothing more exquisite can well be imagined.

Another rose perfume has made its appearance, this rivaling the one mentioned a few weeks ago in every particular, and costing $5.75 a bottle. It is an essence of Jacqueminot roses, and the rich fragrance of the living flower is imprisoned in each drop. The bottles are of cut glass and put up in leather boxes of the exact shade of the rose. They close with a jeweled button clasp and make an attractive receptacle for odds and ends after their first use has come to an end. Small sachets to pin in the corsage come in the same delicious odor, and are covered with satin in the color of a Jacqueminot rose. These are 50 cents each, and larger ones are to be had at a correspondingly greater cost. They are wonderfully fragrant and quite the most delicious things of their kind one can buy. Powder and toilet water complete the set, and are all equally fine in quality. A new bath powder is absolutely delightful in its fresh, wholesome perfume, and the softening effect it has upon the water in which it is sprinkled. Pure Mitcham oil of lavender is lavishly used in the preparation of this ideal toilet accessory, which is antiseptic as well as highly cleansing and agreeable in its effect upon the skin. The truly luxurious woman will never be without some such delightful bath powd r when she has once given it a trial, for the refreshing perfume and softened water lift the morning tubbing out of the ranks of ordinary events into a real treat, and starts the day with wholesome freshness and clean, sweet odor.

A new preparation of especial excellence impels attention, although it cannot be considered as strictly appropriate under the heading of this column. It is a liquid porcelain or true cement, which hardens as it dries, and when dry is not affected by fire or water. Of cream-like consistency, it is easy and clean to use, adhering to everything and becoming as hard as a stone when set. This will effectually mend a child's toy or the leg of a chair, a Dresden ornament or glass salad bowl, picture frame or loose knife handle, metal cruet or marble clock. The great value of such a preparation is easily comprehended, so I look for its widespread use as soon as it becomes better known. It does not set as quickly as glue, but when once set neither heat nor damp has any effect upon it, and therefore it is particularly practical for mending china which is in constant use and must be frequently washed. Hundreds of other uses are possible for this preparation, some of which are apparently widely removed from those already mentioned, and I can only advise the sending for a little pamphlet which sets forth at length a list of wonderfully varying needs which it seems destined to fill more satisfactorily than anything yet offered. The pamphlet will be forwarded free and is well worth looking over.

Huge bottles with sprinkler tops contain what is known as a "bathing Cologne." Whether it differs very radically from the best of the usual variety of Cologne I do not know; the effect is certainly much the same, for the fragrance is pungent, very refreshing and quite powerful. The fact is not to be disputed that this is a delightful addition to the water, whether for bathing the face alone or when used in a full tub, and the price is not as high as that asked for the same quality of Cologne when the latter is not especially prepared for bathing purposes.

I heralded long ago the return to favor of floral extracts in place of the wonderful composite perfumes whose vogue has been extreme for the past half-score of years. Since then the change in fashion has become very marked, and all the best known perfumers are getting out new and delightful essences of fragrant flowers. The jasmine, justly famed in poesy and prose for its entrancing sweetness, is used for a new extract put up in attractive little bottles by one of the best English firms for the inconsiderable price of 50 cents, and I know of nothing better at so small a cost.

Some of the new bathrooms include among their furnishings a small white enameled table holding the huge, flat powder box, now so generally popular. The table is drawn close to the tub for convenience by the maid who prepares the bath, a Turkish toweling rug being laid at the side and a chair placed close beside it to be sat upon while the bather is using the towels and beginning to dress. Over this chair an enormous Turkish towel may be spread if the user be very luxuriously inclined. Towels of this kind are to be had in the best quality at one of the shops especially devoted to the sale of linens, and the powder bowls are most liked when in brilliant scarlet ornamented with Japanese designs.

A handsomer powder bowl is of crystal bound on the rim with nickel and fitted with a cover of the same. This holds a great fleecy puff and makes a very attractive-looking receptacle. At the same shop they are selling large sponge bowls of nickel plate, the upper part being detachable and in saucer shape with large perforations on the bottom for the water of the sponge to drip through into the bowl beneath. There are also wooden soap bowls of English manufacture, solidly filled with fine, scented soap in fresh odors not to be found in smaller cakes. The latter are more often used by men than by women, and there are extremely smart brushes to go with them, made of some sort of fibre just soft enough to be pleasant, but of a substance which is very invigorating to the skin.

A graceful little medicine spoon and small corkscrew in gold form a useful combination for those who travel and are forced to rely on the chance conveniences of train or hotel. This dainty little affair is to be found at a well-known jeweler and silversmith's for a moderate sum. The corkscrew folds back on the bowl of the spoon when not in use, the whole making a compact package easily tucked into any vacant corner of the bag or pocket. At the same shop they are selling a pretty little novelty for the dressing table in the shape of a motor boat in silver. Both ends are fitted with a hinged cover, and within are spaces of sufficient size and depth for the guarding of pins, knick-knacks and jewels.

"What Every Woman Knows"

Every woman knows that Kayser's Italian Silk is the most exquisite lingerie.

It marks the dainty woman more than rich outer gowns. It is soft and seductive, delightful and comforting.

It feels of refinement.

But few women know that the envied underwear costs less than the commonplace, because it wears like iron.

Kayser's Italian Silk Lingerie

We have written a book which explains the facts and shows all the different garments.

It tells why Italian Silk will outwear cotton, fully ten to one. It compares the cost.

You will never wear cotton underwear after you read this book. Send us a postal for it.

Julius Kayser & Co.
524 B'dway, New York

Tycett Stationers

at three seventeen . . . North Charles Street Baltimore

Offer for your inspection . . . much that is new in Stamped Stationery and Engraving Specimens of our workmanship upon request.

Illustrated booklet of a special line of Imported Art Goods in Brass fine Leather and . . China.

"The name Tycett on Wedding Invitations signifies Quality"

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The CLOUD CHIN BELT

will quickly remove the unsightly Double Chin. Can be worn while sleeping. It corrects sagging cheeks, restores contour and prevents snoring. Price $2.00 by mail prepaid. Send for booklet. Address Dept. G

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"THE FLANDERS"
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VENT-BONE

See Through-Sew Through

COLLAR SUPPORTER

Round Ends
Washable

Cards of Three, 5c. All Sizes

JOSEPH W. SCHLOSS & COMPANY
149-151 Fifth Ave, N. Y.

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Wholesale Makers of Women's Apparel

84 to 90 Fifth Avenue, Corner 14th St., New York

Smart Tailored Suits

For Women and Misses

At Wholesale Prices

WHAT do you think of the idea of buying YOUR Spring clothes direct from a manufacturer AT WHOLESALE PRICES? Splendid! you say; and then the question, "How can I?" is immediately prompted by this interesting suggestion.

We make Women's High Class Tailored Apparel and sell direct to the public at actual wholesale manufacturing prices. This means a SAVING to you of ONE-THIRD to a FULL HALF of the prices you have always paid for Tailored Outergarments of equal distinction—a money-saving of from ten to thirty dollars on every garment you buy of us.

We also make to order any kind of an Outergarment at our regular wholesale price. In our finely appointed showrooms, conveniently located at the corner of Fifth avenue and 14th street, we are now showing

Exclusive Spring Styles in Tailored Suits and Dresses

Original creations of our own designer, and advance Paris modes cleverly adapted to the practical requirements of American women, produced in our own workrooms on the premises.

ILLUSTRATED PORTFOLIO, SHOWING MANY DISTINCTIVE NEW STYLES FOR SPRING, MAILED FREE.

Sattler's BERLIN No. 44 Hair Restorer

A New Discovery

After many years of conscientious work, to produce a restorer for the hair to its natural color, I have at last solved the problem. **Sattler's Berlin No. 44** will restore faded and bleached hair to its natural color from an ash to a deep black, with positively no red. **Just one application.**

One entire floor equipped with beautiful daylight rooms for this delicate work, with expert analysts in attendance.

Samples of your hair received by mail and colored to the desired shade.

A most complete line of the finest quality of hair and tortoise shell goods in the main store.

Hairdressing in all its branches.

Reliable goods and first-class work the merit of my success.

G. SATTLER

18 West 31st St., New York

Telephone 203-204 Mad. Sq.

and o r Booklet

REDUCE YOUR FLESH

By Using DR. JEANNE WALTER'S

FAMOUS MEDICATED RUBBER UNDERGARMENTS

Anyone can positively reduce their surplus flesh from any desired part of the body and thus improve their figure, by simply wearing my rubber undergarments. That the highest medical authorities not alone endorse but recommend DR. WALTER'S RUBBER GARMENTS gives the best reason for their use.

Send for Booklet V

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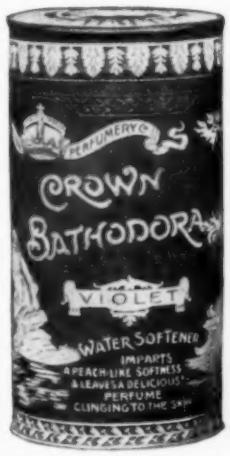
Neck and Chin Band combined as illustrated $3.00

"THE CROWN HAS IT"

If you want a Delicious Bath,
A real bath that leaves your skin absolutely clean,
Your flesh fragrant and soft as a baby's,
Your tired muscles rested, your nerves soothed,
Your whole being filled with the joy and buoyancy of youth,



Add a few spoonfuls of

Bathodora

(The Perfect Bath Powder)

To your Daily "Tub."

Your bathroom will be like a flower garden; Your friends will enjoy your good looks and spirits.

4c. (stamps) and your dealer's name sent to Dept. E. will bring you a generous sample.

In cartons: Violet, Crab Apple or Lavender scented. You choose.

Lavender Salts
The 40-Year Favorite

Jeunesse Doree
The Favorite of London Society

The Crown Perfumery Co. of London

30 East 20th Street, New York

Crown Productions are Sold by High Class Drug and Department Stores

WHITTALLS

When you buy a rug or carpet don't rest your decision absolutely on the appearance and design.

Go farther than that.

Be sure to look for the name *"Whittall"* (as indicated above) woven in the back. Look carefully—the name does not show prominently in some colors. If it is a genuine *"Whittall"* it will be there just the same.

In this name you have a guarantee of proved value—of longest wearing qualities—a guarantee that it is made of selected pure wool, closely woven, colored with dyes subjected to the severest test.

"Whittall" rugs and carpets will retain their original coloring and beauty throughout succeeding years of wear. The beautiful finish and lustre are a lasting delight.

We make rugs of many sizes—for every conceivable purpose—offering a wide range of design to fit any decorative scheme.

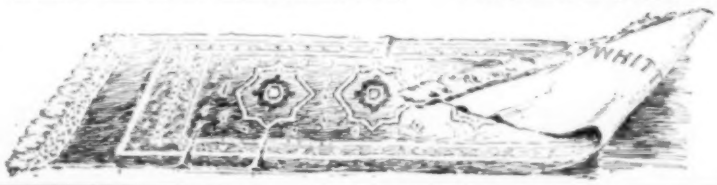
Tell your dealer you want to see *"Whittall"* rugs and carpets. If he cannot supply you write to us direct, *giving his name.*

We want you to have our FREE BOOKLET, Series N.

"How Carpets and Rugs Are Made and How to Select Them."

It is full of helpful suggestions on floor covering. Write for it to-day.

WHITTALL'S, 37 BRUSSELS ST., WORCESTER, MASS.



SHAMPOOLINE

TRADE MARK

THE WATERLESS SHAMPOO

It cleans the hair better than water, leaves the scalp perfectly clear, removes every trace of dandruff and unnatural oil, without rendering the hair dry, leaving no trace of powder on the hair, preventing the hair from getting oily or sticking together.

Soft and fluffy hair assured. Shampooline at last is an infallible means of keeping perspiration and dampness from the hair, both of which are known to cause decay of the root of the hair; thus loss of hair is avoided, preventing baldness.

When your hair is sticky from contact with salt water, or greasy with facial cream, Shampooline will cleanse it and do this better than water, the frequent use of which is harmful.

Directions for use go separately with every box.

Not genuine without portrait.

One Box will give you 40 to 50 Shampoos. Price $1.00 per Box. Including Special Brush.

Postage Prepaid.

Latest Styles in Hair Dressing and in Hair Goods, Wigs, Switches, Toupees, etc.

SCALP TREATMENT A SPECIALTY

Always Use My—

NAPOLEON BRILLANTINE

It is better than any hair tonic that you may have used as it nourishes the hair without making it oily or sticky. The BRILLANTINE can be applied with my Special Brush daily as very little is necessary, without fear of taking cold as it prevents dampness of the hair.

This Brillantine

adds greatly to the appearance of the Headdress Keeping all the short hair in place

PRICE 50 cents Per Bottle

Including Special Brush 75 cents

Postage Prepaid

Prof. Francois Marcel

Parisian Hair Dresser

281 Fifth Ave., S. E. Cor. 30th Street opp. Holland House, New York

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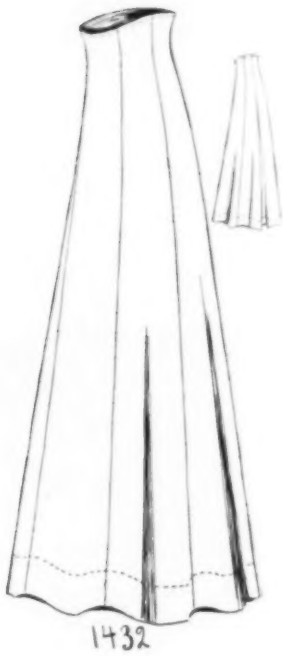

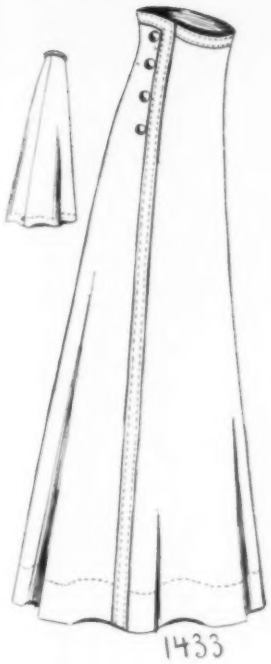

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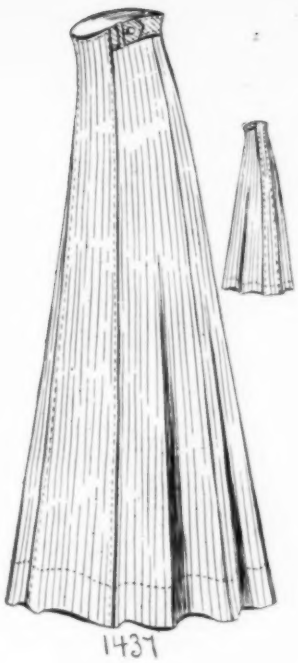

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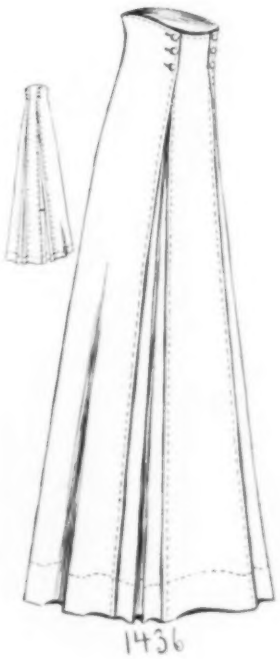

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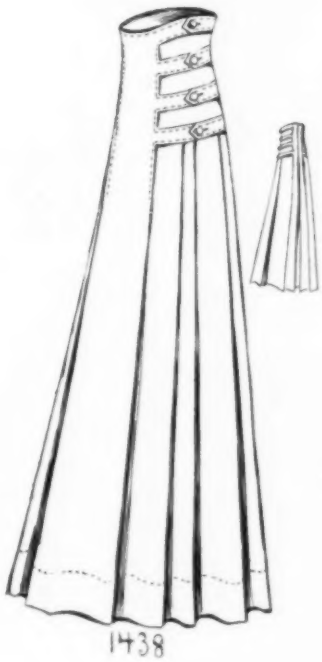

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PRICES:

1420	$1.00
1424	50 cents
1427	50 cents
1428	50 cents
1429	$1.00
1432	50 cents
1433	50 cents
1434	50 cents
1436	50 cents
1437	50 cents
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In sizes from 34 to 40 bust and 22 to 28 waist measure.

DR. DYS'

SACHETS DE TOILETTE

Use Dr. DYS' SACHETS DE TOILETTE like the Parisiennes, and, in America as in France, mothers and daughters will look like sisters.

Sève Dermale & Rosée de Beauté

LES EAUX DE TOILETTE

Doctor DYS has composed two lotions which both have their special value: **La Sève Dermale, la Rosée de Beauté.**

The first, la "**Sève Dermale**" is essentially tonifying and rejuvenating. This lotion is far superior to all **Eaux de Toilette** composed up to the present; it is entirely free from acid and corrosive substance and is the result of vegetable macerations with pure distilled water, no alcohol, nor corrosive astringent being allowed in the prescription.

La "**Sève Dermale**" has strengthening properties. It can be used pure for lotions and massage.

Doctor DYS' "**Sachets de Toilette**" have an external action and a healthy influence upon the epiderm, but, to insure the perfection of these results, the "**Sève Dermale**" in the proportion of a teaspoonful to a tumbler, should be mixed with the milky solution obtained by one "**Sachet de Toilette.**" This prescription gradually produces a wonderful effect upon the epiderm in keeping it firm and smooth, and restoring the color and bloom of youth.

It is therefore essential to add a little "**Sève Dermale**" to the milk spread by the "**Sachets**" in the ablution waters. This addition doubles the good effects of the "**Sachets de Toilette.**"

La "**Rosée de Beauté**" has quite different properties; by acting only on the surface, it gives sleekness to the complexion and a velvety texture to the skin, nourishes the epiderm, prevents freckles and dispels the sunburn caused by exposure to mountain or sea air.

A little "**Rosée de Beauté,**" poured into the basin in the same way as the "**Sève Dermale**" is most beneficial to delicate complexions.

A spray with the "**Rosée de Beauté**" gives a most exhilarating sensation of delightful freshness. It is a great advantage to use these two lotions simultaneously: the "**Rosée de Beauté**" in the morning ablutions, and the "**Sève Dermale**" at night.

BOOKLET "V" UPON REQUEST

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V. DARSY, 8 East 30th Street, New York

Crocker

Specialty House for Black Headwear
Exclusive Designs in Picture Hats,
Black, White, Violet and Gray

Mourning Millinery A Specialty
Mourning Waists and Neckwear

Novelties in Mourning and Black Veiling

402 Fifth Avenue, at 37th Street, New York

Boston: 318 Boylston Street

VOGUE PATTERN DEPARTMENT

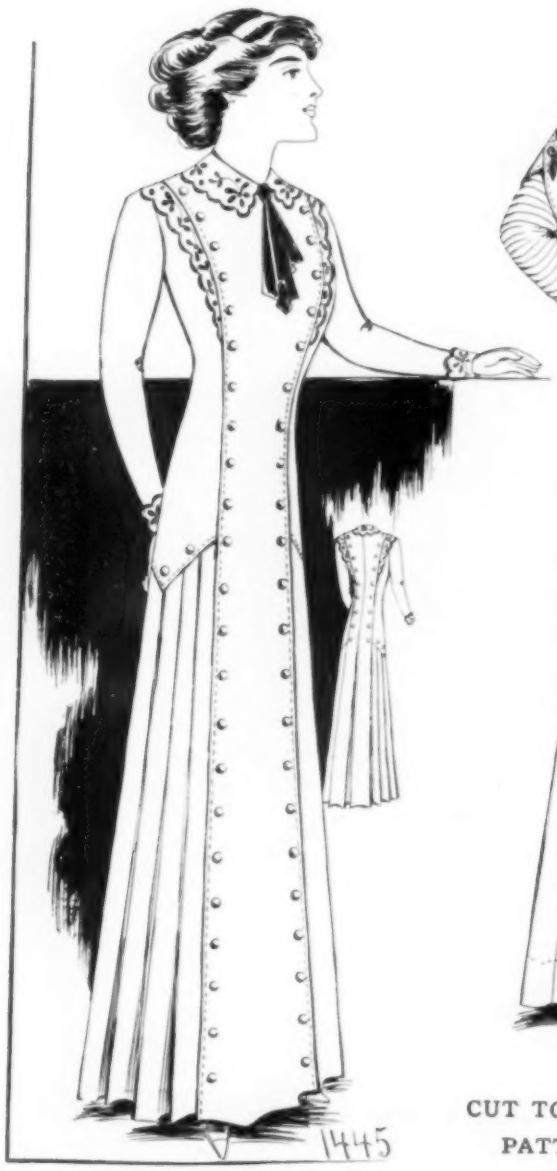
DESCRIPTIONS OF PATTERNS

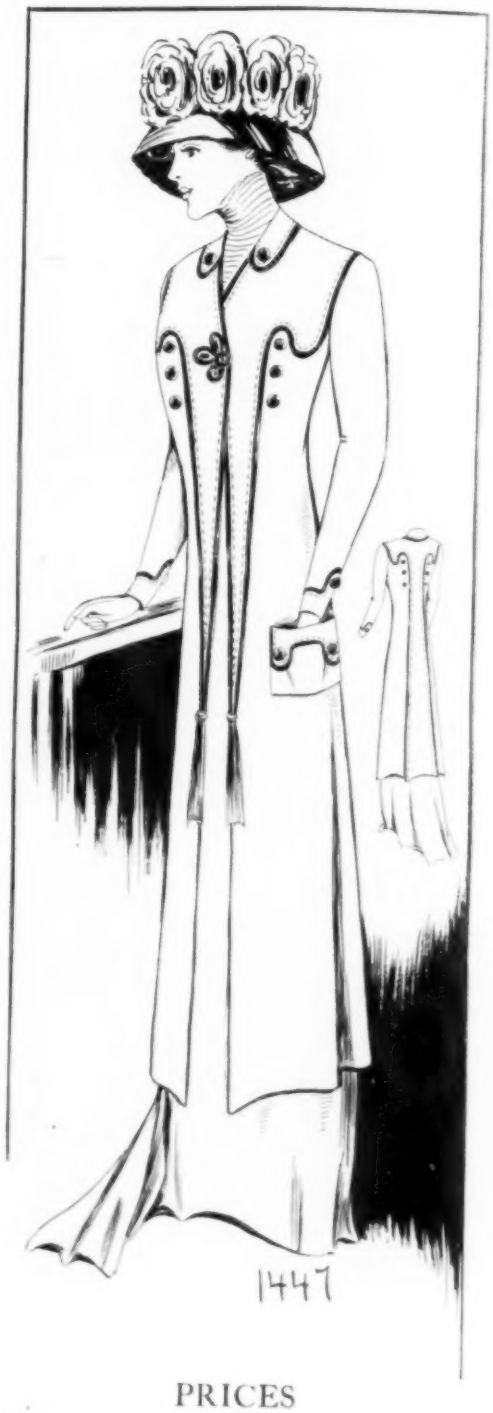
No. 1445.—One-piece gown, in princess style, of smoke-gray, French piqué. It has a graduated panel in back and front with the opening down the middle back. The skirt has a side-plaited section set in on either side below the hips. The buttons that trim are of pearl, covered with the linen (hence they are washable), and the Dutch collar, turnover cuffs and shoulder pieces are of pale blue linen, embroidered in white. Pale blue Liberty satin ribbon ties at the neck. The materials required to make this model in medium size are 10 yards of piqué, 27 inches wide; 72 buttons and 1 yard of ribbon. This pattern is cut in eleven pieces.

1446.—Summer gown of mauve linen, designed to be worn with fine guimpe. It is made with a stitched box plait in back, starting from the shoulders, which opens out below to give fullness to the skirt. In front the box plait of the bodice is extended down into the skirt in the form of a pointed piece, which is stitched flat. Fullness is given to the bodice by means of two side plaits, laid on either shoulder. The little cap sleeve is slashed open on the outside, displaying the guimpe sleeve underneath, being joined together below by a motif of white braid. Similar braid motifs hold the pointed pieces on the shoulders and trim at the waist line. The guimpe is of fine white batiste, laid in narrow tucks. The materials required to make this model in medium size are 7½ yards of linen, 36 inches wide; 1¼ yards of batiste, 45 inches wide, and 6 braid motifs. This pattern comes in seventeen pieces, including the lining.

1447.—Long, semi-fitting coat of oyster-white pongee, to slip over summer dresses. The broad cape collar of the pongee is continued down the back in a stitched box plait, reaching to the hem, while in front it is extended into two pointed pieces, weighted by black silk tassels. This cape effect, together with the cuffs, the pockets and the narrow turnover collar, has a piping of dull black silk. The buttons are covered with black silk, and a motif of the silk finishes the opening in front. This same model made of natural colored linen, trimmed with pipings of brown linen, would be an excellent dust-coat for motoring. The materials required to make this model in medium size are 6 yards of pongee, 30 inches wide; 1 yard of black silk and 2 silk tassels. This pattern is cut in nine pieces.

PRETTY TUB FROCKS AND A SEPARATE COAT





PRICES

No. 1445	- - - -	$1.00
" 1446	- - - -	1.00
" 1447	- - . -	50 cents

In sizes from 34 to 40 bust

CUT TO ORDER PATTERNS

Note: We cut patterns to order of any fashion published in Vogue at the following prices:

SKIRTS.—
In belt measure from 20 to 32 inches
without foundation $2.50
with foundation 3.00

BODICES AND SHORT JACKETS.—
In bust measure from 32 to 46
without sleeve $1.50
with sleeve 2.00

PRINCESS GOWNS.—
In bust measure from 32 to 46
with sleeve $4.00

HALF LENGTH AND LONG COATS.—
In bust measure from 32 to 46 . $3.00

CHILDREN'S CLOTHES (up to 15 years).
Full suit, cut to measure . . . $2.50
Any part of suit, cut to measure . $1.00

STOCK PATTERNS

FLAT PATTERNS.—
Waists, Skirts or Jackets, 50 cents each.
Waists and Jackets are cut in sizes 34, 36, 38, 40 bust measure. Skirts in 22, 24, 26, 28 belt measure.

PINNED PATTERNS.—
Waists, Skirts or Jackets, $1.00 each.
A pinned pattern is half of a gown made in paper. It is the flat pattern pinned together, and in some instances tacked with thread, to show how the garment is put together. It can be taken apart and used for cutting, or a flat duplicate may be ordered.

CUT IN THREE COLORS

Every pattern, moreover, is cut in three colors, the lining in brown, the trimmings in green and all other parts in straw-colored tissue. These advantages will instantly be appreciated by anyone who has ever wrestled with the ordinary cheap pattern and its incomprehensible instructions.

Next week Vogue will publish patterns of Smart Spring Coats.

"HOME MADE" UNDERMUSLINS

Combine excellence of material, perfection of fit, daintiness in decoration and skill in construction

Dainty, sheer and attractively trimmed "HOME MADE" undermuslin has all the characteristics of a hand made garment. The absence of cheap decorations is supplied by neatness of fit and the superlative quality of material and workmanship.

FOR SALE AT LEADING SHOPS THROUGHOUT THE COUNTRY

When purchasing Undermuslins look for the Trademark on every garment. It is a guarantee of quality and style. If not at your dealer's, write us and we will direct you to the nearest shop.

Home Made Underwear REGISTERED

RUSS, EVELETH & INGALLS CO.

Mfrs.

65 Bedford Street
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NEW YORK SALESROOM
Metropolis Bldg, Broadway & 16th St.

Home Made Underwear REGISTERED

A VACATION COTTAGE

BY JOSEPHINE WRIGHT CHAPMAN, ARCHITECT.

PART II—THE INTERIOR

THE interior of the Vacation Cottage described in our issue of 11 March is added to and improved every year after the same plan as that suggested for building the exterior, but, as the work on the interior cannot be laid out so explicitly, the suggestions and illustrations given are of the finished interior. It may be carried out in period of time most convenient to the owner.

Illustration No. 1 shows a general view of the living room with its adjoining alcove which occupies the main part of the house. The walls of this may either be plastered or sealed in with sheathing. If plastered, it is left in the rough and tinted a lichen gray, and if the other method is used, the sheathing is stained in the same tone. This gray coloring will be found to give a cooler and more restful effect than almost any other shade. The wood work consists of plain base-boards, eight inches high, plain six-inch casings about the windows and doors, the screen, shown in the illustration, separating the living room and the dining alcove, the mantel and the railing about the balcony, as well as the doors and the beams on the ceiling. It is all stained a dark weathered oak of the tone seen in the trunks of old trees.

The screen which forms part of a partition between the living room and the alcove to be used as a dining-room is made with six-inch square upright posts reaching to the beam above and located as shown in the illustration. The space between the two end posts is filled in with eight-inch boards, finished at the bottom by a continuation of the baseboard of the room and at the top by a plain board cap and narrow shelf. The boards are sawed out in heart shape as shown on the drawing. The balustrade around the balcony is formed with four inch square posts and a plain rail with balusters, one inch square. The mantel has a plain shelf supported by plain sawed brackets, as shown in the illustration.

All the furniture in both rooms, as well as the seats and the shelves which form the china cupboards in the dining-room, are stained in the same weathered oak. The stairs and hall are finished with square posts and balusters like those used in the balcony rail. The best material for draperies at the living room windows is the India print which comes in various colors and designs. One particularly good design in blues and greens with a touch of red costs sixty-five cents per yard in a one-yard width. Straight curtains of this print are hung at the windows, arranged on rings and rods so that they may be easily pulled together at night. This material has the advantage of being opaque, so that the light will come through it in the day, yet, when drawn at night, it takes the place of window shades. Curtains of India print in the same pattern are hung in the openings in the screen, as will be seen in the illustration. Portieres of green denim are hung at the opening into the alcove and at the door leading into the hall. This is the most serviceable material for this purpose, costing only eighteen cents per yard. The seats in the living room have cheap, moss-filled cushions, covered with green denim. There should be at least a dozen sofa pillows in this room, covered with a figured material to match the curtains.

The best furniture to use in a room of this kind is of light weight Mission style, stained, as we have said before, to match the wood work. A very good chair, which is shown in the living room illustration, costs $7.50, and the same style chair with rockers is $9.75. There should be at least two comfortable arm-chairs for the living room, as well as plenty of side chairs, which cost $2.75 each. There is also a comfortable Chinese wicker chair known as the "Hour-glass chair," which might be used, costing only $5.50. The same style of side chair as in the living room may also be used for the dining room.

The table shown in the illustration may be had in various sizes, the same style to be used in both living and dining rooms. It comes in a three feet, six inch diameter for $3.75, and in a four feet diameter, price $4.50, the latter for the dining room. If, however, one wishes to use a larger dining table at any time, it would be well, instead of going to the expense of buying an extension table, to have made a common pine top four feet, six inches wide, and of any desired length, which may be used when necessary. A smaller table for the living room may be fitted with writing materials and made to serve as a desk.

A Queen Anne hammock, which can be suspended from the balcony in the living room, and which will be found very comfortable even for sleeping purposes, is made of stout canvas supporting a good mattress. If one wishes to use cheaper furniture, there are the common piazza chairs, which may be bought very reasonably at any of the department stores. A room of this type must have plenty of reading lamps, and these are most effective, made of plain green, brass or copper jars, with shade frames costing thirty-five cents each, covered with the material used for window hangings. There are many styles of rough rugs which are not expensive and which add to the appearance of the room, and, if one intends to stay late in the season, are a necessity for its warmth and comfort.

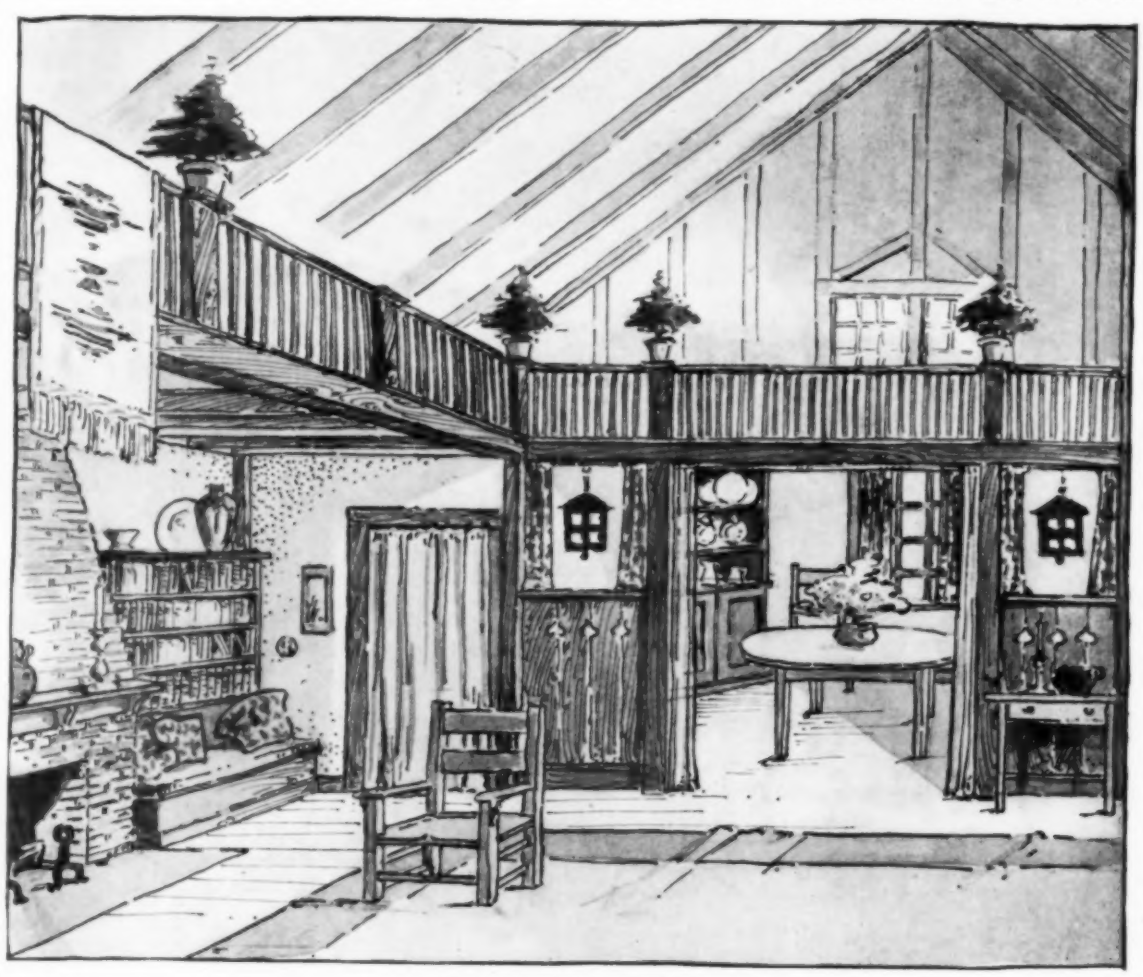
BEDROOM WITH DOUBLE BUNKS

The bed rooms, as illustrated, are compactly furnished with the so-called fitments. This saves the buying of any bed room furniture and gives more room beside. The walls of these bed rooms are treated like those of the living room and dining room, being either plastered or sheathed and stained lichen gray. Each room is fitted with bunks like those on shipboard, made with a frame to hold the regulation three-foot spring and with four-inch posts at the corners, as shown in the illustration. If one desires, an extra bunk may be built over the original, making two tiers, as shown in the picture. Each room has a seat in front of the window, which may either be panelled or left open underneath. Chests of drawers standing three feet high serve also as a dressing-table and wash-stand. If one prefers, one-half of this space may be made into a cupboard in place of the drawers, or, if one wishes to economize, the drawers may be entirely omitted and simple shelves with a curtain hung in front used instead. Large wooden pegs are put in the upright posts of the bunks to be used for hanging clothes.

The window hangings in the bedrooms are put up the same as those in the living-room and are made of plain sateen in any color desired. The material is used also for bedspreads, the valance around the beds and for a similar valance on the window seat, if this is left open underneath. There is no furniture in the bedrooms, with the exception of a mirror in a plain frame. All the woodwork, including the fitments and mirror frames, should be stained dark weathered oak.

Little evergreen trees and jars of ferns or other green foliage add greatly to the attractiveness of the summer cottage.

Information regarding any of the furnishings mentioned above may be had by inquiring of Vogue.



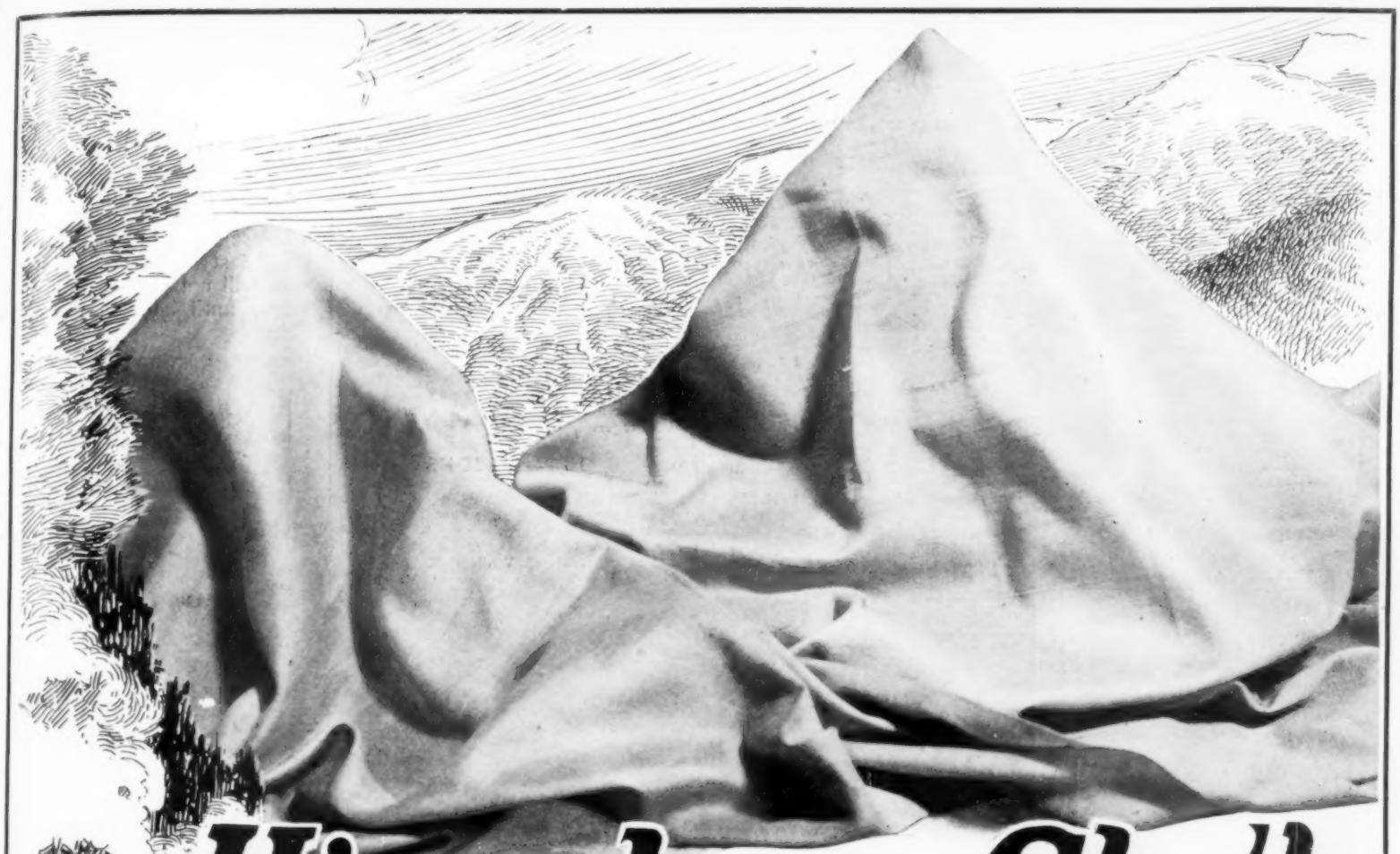
LIVING ROOM AND DINING ROOM

THE SAMOVAR OF RUSSIA SHOULD BE ADOPTED BY AMERICANS

ONE of the great industries of Russia is the manufacture of household utensils from brass, nickel, copper, and copper alloys. The most interesting utensil, and the one of most frequent use in the Russian home, is what is known as the samovar, or hot-water urn. Every house, however humble, has one or more, and they are in constant use. Since the Russian breakfast is tea and rolls, sometimes with butter and jam added, a fire in the kitchen stove before luncheon time is the exception, hence the popularity of the samovar. These are made in the most beautiful shapes and designs and have capacity for heating from 12 to 30 glasses of water for private homes, and from 1 to 5 gallons for hotel purposes.

RIDDING THE HOUSE OF PESTS

CITY populations have to contend with insect pests that the less compact life of the country escapes. Among the least desirable species of small parasites is the roach, and Suburban *Life* has submitted a remedy known to many housekeepers, but not to all, which is so simple and efficacious, according to its sponsors, that it is well worth repeating. Cucumber peelings, cut in rather thick pieces, are strewn about the floor and covered for the first night. The pests are very strongly drawn towards the poisonous stuff, and on the second night, when it is left uncovered, they suck it with great eagerness. Even when there are large numbers of roaches, three or four successive nights' treatment suffices to rid the premises. This is a good spring note.



Himalaya Cloth

Trade Mark

The Most Remarkable Reproduction of the Fashionable Rough Silk Weaves Ever made in a Cotton Wash Fabric.

27 Inches Wide. **45 Beautiful Shades and Colors.** **35c per yard.**

Rough silks were never more popular than at the present moment, and for Spring and Summer wear they are of all things the most correct.

In HIMALAYA CLOTH you can secure all of their beauty and their luster at a fraction of their cost. An expert can hardly distinguish this wonderful fabric from the richest silks. It has, moreover, the added durability of cotton.

It may be used in a thousand ways and is ideal for waists, gowns, suits, coats, automobile wraps and children's frocks—in fact, for almost every article of apparel.

The "nub" yarn from which HIMALAYA CLOTH is woven will never wear fuzzy and its elegant appearance is thus permanently assured. Furthermore, HIMALAYA CLOTH will wash beautifully.

Before purchasing your materials go to your nearest retailer and make a comparison for yourself between HIMALAYA CLOTH and other fabrics costing many times as much.

For Sale at the Leading Stores

The name "Himalaya" is on the selvage of every yard. Be sure you see it there. If your dealer cannot supply you with the genuine, communicate with us at once, giving his name.

FRED BUTTERFIELD & CO.

725 Broadway, New York.

Chicago. **Bradford (Eng.)**

CRANE'S
Correct Social Stationery

Crane's Linen Lawn

In the
New Paris Colorings
Daybreak Pink
Willow Green
and Orchid

THE demand for something new in writing papers is constantly increasing. Sometimes it is for a particular finish; now it is for certain shades.

Last fall the Paris colorings were pink and rose shades. These soon reached this country and became very popular, not only in dress goods and millinery, but also in writing papers. They are still much sought and added to them for spring and summer are the Willow Green and Orchid shades.

Crane's Linen Lawn is now offered in these three new and beautiful shades—Daybreak Pink, Willow Green and Orchid. Ask your dealer to show them to you. Crane's Linen Lawn is of the highest quality and always in perfect taste.

HIGHLAND LINEN

A dainty, stylish, fabric-finished writing paper at a popular price. Crane's Linen Lawn, in the New Parisian colorings, and Highland Linen can be had at any store where good stationery is sold.

Eaton, Crane & Pike Co.
Pittsfield, Mass.

SOCIETY

DIED

Dana.—Elizabeth Opdyke, daughter of Dr. Charles L. Dana, on Monday, 8 March, in her 20th year.

Fabbri.—In Florence, Italy, on Wednesday morning, 10 March, of appendicitis, Ernesto, only son of Ernesto and Edith Shepard Fabbri, in the ninth year of his age.

Sayles.—At Providence, R. I., on Tuesday, 9 March, George Sayles, son of the late Thomas Sayles and Alma Appleby, in the 79th year of his age.

ENGAGED

Barrymore-Colt.—Miss Ethel Barrymore, niece of Mrs. John Drew, to Mr. Russell Griswold Colt.

Bayly-Hart.—Miss Fanny Bayly, daughter of Mr. W. Rogers Bayly, of Baltimore, to Mr. Harry M. Hart, of Philadelphia.

Frothingham-Zimmerman. — Miss Isabel Macdonald Frothingham, daughter of Mr. C. Frederick Frothingham, of Babylon, L. I., to Mr. Robert Weaver Zimmerman.

Gulliver-Sheldon.—Miss Louisa Walker Gulliver, daughter of Mr. William C. Gulliver, to Mr. Charles Sheldon.

Hatch-Cooley. — Miss Jeannette Hatch, daughter of Mr. Denison Hatch, to Mr. Arthur D. M. Cooley, both of New York.

Pope-Winder. — Miss Corinne Hopkins Pope, daughter of Mr. George A. Pope, to Mr. Charles Sidney Winder, both of Baltimore.

Stevenson-Parker.—Miss Margaret Stevenson, daughter of Mr. Richard W. Stevenson, of New York, to Mr. Henry S. Parker, of Boston.

Taylor-Rulon-Miller.—Miss Anna Richmond Taylor, daughter of Mr. J. Bonsall Taylor, to Mr. John Rulon-Miller, Jr., both of Philadelphia.

Toler-Auerbach.—Miss Dorothy P. Toler, daughter of Mrs. Henry P. Toler, to Mr. John Hone Auerbach, both of New York.

White - Scherr - Thoss. — Miss Muriel White, daughter of Mr. Henry White, the American Ambassador at Paris, to Count Herman Scherr-Thoss of the Royal Prussian Cuirassiers.

WEDDINGS

Jay-McCook.—Mr. Peter Augustus Jay and Miss Susan Alexander McCook, daughter of Colonel John J. McCook, were married on Tuesday, 16 March.

Sheffield-Chaney.—16 March.—Mr. L. T. Sheffield and Miss Mary Elisa Chaney, daughter of Mr. Thomas R. Chaney, of New London, Conn., were married on Tuesday, 16 March, at the home of the bride.

WEDDINGS TO COME

Benjamin-Clark.—25 March.—Miss Marjorie Park Benjamin, daughter of Mr. Park Benjamin, to Mr. John Wolfe Clark; at the home of the bride.

Bowditch-Sturgis.—13 April.—Miss Alice Rathbone Bowditch, daughter of Mr. Edwin Bowditch, to Mr. Charles Sturgis; All Saints' Cathedral, Albany.

Irving-Woodriff.—27 March.—Miss Elaine du Pont Irving, daughter of Mr. Alexander Duer Irving, to Mr. John J. Woodriff; St. Barnabas Church, Irvington.

Lefferts - Maynard. — 17 April. — Miss Caryl Lefferts, daughter of Mr. Frederick R. Lefferts, to Mr. Duff Green Maynard.

Low-Babbage.—18 March.—Miss Laura Low, daughter of Mr. Joseph T. Low, to Mr. Richard Gordon Babbage.

Ogden-Davis.—15 April.—Miss Josephine Ogden, daughter of Mrs. John R. Ogden, to Mr. Pierpont Davis.

Smith-Graham.—21 April.—Miss Gladys Jacquelin Smith, daughter of Mrs. Laroche J. Smith, to Mr. Edward Howland Graham; St. Bartholomew's Church.

DINNERS

Granard.—10 March.—A dinner was given on Wednesday, 10 March, by the Earl and Countess of Granard, at their home in Berkeley Square, London. Present were: Lord and Lady Desborough, Lady Londonderry, the American Ambassador and Mrs. Reid, Mr. and Mrs. Herbert Gladstone and the Austrian Ambassador.

Pierson. — 17 March.—A dinner was given on Wednesday, 17 March, by Miss Marguerite Pierson, at No. 20 East 52d St.

SEWING CLASSES

Van Nest.—19 March.—A sewing class will be held on Friday, 19 March, at the residence of Mrs. Alexander Van Nest, for the benefit of the Nursery and Child's Hospital.

RECITAL

Gilibert.—The second of the series of recitals on Chansons and Romances Populaires was given by M. Gilibert at the Colony Club on Monday afternoon, 8 March, at 3 o'clock. Among the songs given were: Brunette (musique de Perilhou), Ma Fleurette (musique de J. B. Wekerlin), Au Bord de l'Eau (musique de Ch. Cuvillier), and La Glu (musique de G. Fragerolles).

INTIMATIONS

Baker.—Mr. and Mrs. John Blake Baker have postponed their departure for Europe and will remain in Atlantic City, where Mrs. Baker has been quite ill.

Benjamin.—Mrs. William E. Benjamin will give a theatre party on 25 March for her daughter, Miss Beatrice Benjamin.

Biddle.—Mr. and Mrs. Craig Biddle, who have leased Laurento, in Wayne, to Mr. and Mrs. Michael Ehret, will spend the summer at Newport.

Bull.—Mr. and Mrs. Frederic Bull will occupy Deepdene, Dr. and Mrs. Francis P. Kinnicutt's country home at Lenox, next summer.

Burr.—Mr. and Mrs. Robert Winthrop Burr have returned to New York from South America.

Cockran.—Mr. and Mrs. Bourke Cockran expect to close their house in Sixteenth street, Washington, in a few weeks, and spend the early spring in Europe.

Converse.—Mrs. Harry Converse and her eldest daughter are passing the Lenten season at their country estate in Marion.

Coppell.—The Misses Coppell will go to the Towers, their country house at Tenafly, N. J., early in May.

Cromwell.—Mr. and Mrs. Seymour Le Grand Cromwell have gone to Bermuda to join Mr. Frederic Cromwell and the Misses Gladys and Dorothea Cromwell.

de Martel.—Viscount and Viscountess de Martel, of the French Embassy, will have with them for a month's visit the father and mother of Viscountess de Martel, M. and Mme. de Bardac, of France.

Dodge.—Mr. and Mrs. Cleveland H. Dodge went to Princeton on 12 March.

Fairfax.—Lord Fairfax is returning on the Mauretania to make a short visit to his relatives in New York.

Gallatin.—Mrs. Frederic Gallatin, Jr., will give a small dance at Sherry's on Friday evening, 16 April.

Grant.—Mrs. Ulysses Grant, 3d, has returned home after a visit to Washington.

Harriman.—Mrs. E. Henry Harriman and Miss Carol Harriman will return from their Western trip on 22 March. Mr. Robert Walton Goelet, who was with the party, has returned.

Hitchcock.—Mr. Frank Hitchcock has gone to Aiken, S. C., after a short stay in New York.

Hoffman.—Mrs. F. Burrall Hoffman gave a small dinner at her home, No. 58 East 79th Street, on 10 March.

Howland.—Lady Howland, of Toronto, Ontario, is a guest of Mrs. Silas Hare, at 2006 G Street, Washington.

James.—Lieutenant-Colonel and Mrs. James, of the British Embassy, are in town for a few weeks.

Lawrence.—Mr. and Mrs. James Lawrence, of Groton, have departed for a three months' trip to Spain and Italy.

McKean.—Mrs. Henry P. McKean is visiting her mother, Mrs. Quincy A. Shaw, at Boston, while Mr. McKean is in England for the shooting season.

Milbank.—Mr. and Mrs. Joseph Milbank will return to New York from the South on 1 April.

Moore.—Mr. Casmir de Rham Moore will return this week from a shooting trip to Maryland.

Pell.—Mr. and Mrs. Stephen H. P. Pell have returned from Atlantic City.

Peters.—Mr. Richard Peters returned to New York yesterday after a visit with Mr. Amos Tuck French, at Tuxedo.

Ronalds.—Mr. and Mrs. Pierre Lorillard Ronalds are at their home in France.

Seeley.—Mr. and Mrs. Clinton B. Seeley

Neckwear, Laces and Embroideries direct from the Importers.

This is an opportunity to buy advance styles of Parisian and London Neckwear direct from the importers at prices usually quoted only to wholesalers and jobbers. Many of the styles offered to you now will not be on sale at the stores until later in the season.

Special Offer No. 3 K. K.

We will send you postpaid this beautiful imported Dutch Collar, made of Baby Irish Crochet Lace and Embroidered Batiste, with bow and tassel of fine Crepe de Chine silk, complete, for only 50 cents. Money back if not satisfied. State whether you prefer black, light blue, lavender, navy blue or brown bow and tassel. Order by number.

Special Offer No. 18 K. K.

This exquisite new design Chemisette, made of extra fine quality Baby Irish Lace, with the new European raised button effect, sent postpaid for only $2.00. This is really an extraordinary offer. Money back if not satisfied. Order by number.

Special Offer No. 9 K. K.

This imported Dutch collar of floral embroidery with combination Point Venise and Baby Irish lace, chic Jabot to match of Baby Irish lace and tucked lawn, complete for only 50 cents. Money back if not satisfied. Order by number.

Our new Fashion Book should be in the hands of every woman who desires to keep posted on styles in Neckwear, Laces and Embroideries. We will send you a copy FREE on request. Remember, we take all the risk when you order goods from us. Money back without question.

Send for your FREE copy of our Neckwear, Lace and Embroidery Fashion Book TO-DAY.

Valencia Lace & Embroidery Co.
Dept. K. K.
416 Broadway & 276 Canal St. New York

have gone to Europe to remain until autumn.

Sherman.—Mr. and Mrs. W. Watts Sherman and the Misses Sherman will open their villa at Newport next month.

Sloane.—Mr. Henry T. Sloane will prolong his stay in Florida until late in March or early in April.

Smith.—Mrs. Robert A. C. Smith will give a dance at Sherry's on 15 April.

Thompson.—Colonel Robert M. Thompson will return from Florida in April.

Twombly.—Mr. and Mrs. Hamilton McK. Twombly and Miss Ruth V. Twombly will remain in New York until they go to their country house in Madison, N. J.

Wetherbee. — Mrs. Gardner Wetherbee gave a dinner on 11 March.

CORRESPONDENCE

Camden, S. C.—Receptions.—9 March.—A reception was given on Tuesday, 9 March, by Mrs. James H. Murray, for Mrs. C. K. Warren. Present were: Mr. George Raymond, Mrs. C. B. Raymond, Miss Shannon, Mr. and Mrs. C. C. Moore, Miss L. Effingwell, Miss Bull, Miss Robinson, Mr. F. K. Bull, Miss Corbett, Mr. and Mrs. Henry Savage, Mrs. Thomas Kirtland, Miss Alexander, Mr. and Mrs. John R. Todd, Mr. and Mrs. T. E. Krumbholz and Miss Krumbholz.

Havana, Cuba.—Late arrivals: Mr. and Mrs. C. C. Coolbaugh, Mr. Charles C. Dickson, Mr. and Mrs. G. A. Walker, Mr. and Mrs. Robert R. Scott, Mr. and Mrs. Henry Harms, Mr. and Mrs. Fritz Gobel, Mr. and Mrs. Z. T. Robinson, Mr. and Mrs. Dean Alvord, Mr. and Mrs. J. H. Sanderson, Mr. and Mrs. Richard Snell, Mr. and Mrs. C. F. Lafferty, Mr. and Mrs. E. L. Boyd, Miss Maude Blaisdell, Mr. and Mrs. W. E. Hull, Mr. and Mrs. B. W. Wooster, Mr. and Mrs. W. W. Burroughs, Miss Hope Huston, Mrs. Warham Parks, Miss E. T. Bradley, Mr. and Mrs. G. E. Kissel, Mr. and Mrs. William Church Osborn, Mr. and Mrs. Edward Lewis, Miss K. B. Pardie, Mr. and Mrs. F. W. Curtis, and Mr. and Mrs. W. A. Taylor.

Nassau, Bahama Islands.—Late arrivals: Mr. and Mrs. W. R. Hunt, Mr. and Mrs. R. S. Johnstone, Mr. and Mrs. James M. Rae, Mr. and Mrs. R. W. Sawyer, Miss Sawyer, Mr. and Mrs. J. A. Rutherford, Mr. and Mrs. F. B. Shedd and Miss Shedd.

Palm Beach, Fla.—Golf Ball.—8 March.—A golf ball was given on Monday, 8 March, in the crimson and white drawing-room of the Hotel Breakers. Present were: Mr. and Mrs. Irving Schmelzel, Mr. John Shepard, Jr.; Mr. John Shepard, Mr. and Mrs. John Caperton, Mr. and Mrs. Everett N. Huggins, Mr. and Mrs. Roy C. Brabb, Mr. and Mrs. Harlan Kent Bolton, Mr. William H. Chesebrough, Dr. Chanler Robbins, Mr. and Mrs. Joseph R. Woodwell, Mr. Frea Sturges, Miss Sturges, Mr. and Mrs. J. A. Scrymser, Mrs. James Sullivan, Colonel and Mrs. A. M. Shook, Miss Estelle Shook, Dr. Owen Kenan, Mrs. C. F. Biddle, Mr. Linford Biddle, Mr. L. A. Biddle, Mrs. William Stone Smith, Mr. and Mrs. James King Clarke, Mr. and Mrs. Hugh L. Willoughby, Jr.; Miss Dorothy Stone Smith, Mr. and Mrs. James Villes, Miss Villes, Miss Mildred Eddy, Mr. Jesse L. Eddy, Major Hamilton Hewitt, Miss Ruth Kimball, Mr. G. S. Kimball, Mr. H. Molton Forrest, Mr. V. C. Longley, Mr. C. E. Longley, Mr. and Mrs. R. F. Cross, Mr. and Mrs. Robert M. Chesebrough, Mrs. Nathaniel Huggins, Mr. and Mrs. D. M. Kirk, Miss Dorothy Day, Miss Priscilla Stackpole, Mr. Arthur C. Spaulding, Judge and Mrs. Horace Russell, Mr. R. Stone Douglass, Mr. and Mrs. James W. Ridgway, Mr. and Mrs. Reginald C. Vanderbilt, Mr. and Mrs. Paulding Fosdick, Mr. and Mrs. Henry M. Flagler, Mr. and Mrs. Wayne MacVeagh, Miss MacVeagh, Mrs. Arthur Curtiss James, Mr. Hugh Inman, Mr. F. C. Inman, Mr. C. S. Inman, Mr. Henry C. Ward, Mr. and Mrs. William Manice, Mr. and Mrs. R. H. I. Goddard, Mr. William B. Averell, Miss Katherine Atterbury, Lady Clifford, of Chudleigh; Mr. and Mrs. Eugene M. O'Neill, Mr. and Mrs. Anson Phelps Stokes, Miss E. C. Whitney, Mrs. J. Fred Kernochan, Miss Mary S. Kernochan, Mr. and Mrs. Payne Whitney, Mr. and Mrs. Preston Gibson, Miss Dorothy Whitney, Mr. G. Willett Van Nest, Mrs. Frederick Edey, Mr. and Mrs. Henry Phipps, Mr. S. Barton French, Mrs. George Ward, Mrs. Frederick Sterry, Mr. and Mrs. Elon D. Jordan, Mr. John J. Sinclair, Colonel William Hester, Mr. and Mrs. F. K. Scribner, Mr. and Mrs. Charles Todd Parks, Mr. and Mrs. Willis S. Seaver Payne, Mr. Edward A. Johnson, Mr. Gerald M. Livingston, Mr. and Mrs. Louis Brown, Mr. and Mrs. Benjamin B. Lincrcke, Mrs. Molton H. Forrest, Mr. Addis Emmett, Miss C. Delafield, Mr. and Mrs. Clayton Gilbert Dixon, Mr. and Mrs. Benjamin Douglass, Dr. and Mrs. Daniel Karsner, Mr. and Mrs. Leland Sterry, Mr. and Mrs. E. M. Greenfield, Miss Greenfield, Mrs. J. Hamilton Gourlie, Mr. Louis A. Hamilton, Mr. Harry C. Haskins, Mr. Edward Anders Knieriem, Mr. and Mrs. George B. Cluett, Miss Cluett, Miss Beatrice Cluett, Mr. and Mrs. L. Bertram Taylor, Miss Dorothy Taylor, and Mr. Frank P. Scudder.

St. Augustine, Fla.—Late arrivals: Mr. and Mrs. Robert McCurdy, Miss Eleanor Rodewald, Mr. William McN. Rodewald, Mr. and Mrs. William B. Oliver, Mr. and Mrs. Edgar W. Nickelson, Mr. and Mrs. G. S. Scott, Mrs. William G. Foster, Miss Foster, Mr. Frank H. Woodruff, Jr.; Mr. and Mrs. E. H. Kimball, Mr. and Mrs. W. B. Mitchell, Mr. and Mrs. H. C. Dunlap, Mr. and Mrs. H. A. Lafetra, Miss E. H. Field, Mr. H. A. Lafetra, Jr., and Mr. and Mrs. S. H. Herzig.

FOREIGN TRAVEL

Celtic.—Arriving Monday, 8 March: Dr. and Mrs. Alexander M. Cowie, Mr. J. Taylor Marsh, Mr. R. Bryce Gemmel, Mr. and Mrs. W. F. Beers, Jr.; Mrs. W. F. Beers, and Mr. and Mrs. W. A. Bell.

Deutschland. — Sailing Thursday, 11 March: Mr. and Mrs. William S. Shaw, Mr. and Mrs. Henry Lang, Mr. and Mrs. A. P. Richardson, Mr. Garret Y. Nagle, Mr. and Mrs. Ward Ames, Mr. Harold A. Chapman, Prince de Lyner, Marquis G. Sommi Picenardi, Mr. Robert Jordan, Mr. Manuel Alvarez Garcia, Mr. Alfred T. Howe, and Mr. and Mrs. Townsend Rushmore.

Gneisenau.—Sailing Thursday, 11 March: Mr. and Mrs. Robert Smalley, Mr. August Thiesen and Mr. Gustav Doh.

Kaiserin Auguste Victoria. — Sailing Tuesday, 9 March: Mr. C. B. Curtis, Miss Ella Croker, General and Mrs. C. L. Fitzhugh, Mr. and Mrs. George S. Griscom, Mr. and Mrs. Spencer Kellogg, Mr. E. L. Oppenheim, and Dr. and Mrs. Edwin Beer.

Oceanic. — Arriving Wednesday, 10 March: Mr. and Mrs. George D. Brown, Mr. H. A. Bellows, Mr. W. J. Bullock, Mr. J. B. Davis, Mr and Mrs. Ernest V. Nicholl, the Rev. J. Stuart Holden, Mrs. Elaine A. James and Miss Beryl M. James.

Prince George.—Sailing Thursday, 11 March: Mr. J. D. Outerbridge, Mr. and Mrs. George R. Swallow, Mr. and Mrs. E. J. Scully, Mr. and Mrs. S. Van Wagener, Mrs. Walter Wilcox Burridge, Mrs. E. F. Crew, Miss Crew, Mr. and Mrs. F. E. Fuller, Mr. James Hall and Professor Henry E. Northrop.

Noordam.—Sailing Tuesday, 9 March: Mr. F. Berkeley Smith, Mrs. F. A. Manning, Mr. Francis Thayer, and Mr. and Mrs. Rudolph Reiger.

VOGUE'S *Spring Fashions* Number

Published 15 April, 1909

In this double number of Vogue will be illustrated the most exclusive models of the best designers in Millinery, Gowns, Coats and Accessories.

Toilettes for Weddings, Garden Parties, Receptions, Dinners and Street Wear will be thoroughly described and illustrated.

Special articles on the correct fashions for mourning and for elderly women will be a feature of this number.

The cover will be printed in charming colors. Price 25c., at all newsstands.

Read These

RARE LETTERS!

Revealing How Pompeian Face Cream Makes People Good Looking

Women and men (and there are several million) who do use Pompeian Massage Cream are certainly enthusiastic about it. Read and see for yourself.

Note: These unusual endorsements were sent to the "Good Housekeeping" Magazine, a publication noted for its discriminating class of readers. From the many letters received we reproduce a few (exactly as written except the underscorings). Obviously, we are not at liberty to publish the names of the writers of these unusual endorsements. But upon request we will give names and addresses.

What Women Say:

Pompeian Massage Cream has marvelous cleaning qualities. I have seen a woman go to her room *looking haggard, weary, and worn*, and issue therefrom a short time after looking *as if she had discovered the bloom of youth*, the skin was so rosy, and the tired lines so much less observable.
Mrs. ——, Detroit, Mich.

Because I like to be *clean "cell deep"* I like Pompeian Massage Cream. The first time I used it I was as startled as at my first Turkish bath.
Mrs. ——, Everett, Mass.

Pompeian Massage Cream certainly works wonders for one who uses it perseveringly. I have fairly scoured my skin with soap and water, then after using Pompeian Cream was able to rub off what looked like dirt. *It gives one a sense of freshness and cleanliness* unequalled by anything I have ever used. Mrs. ——, Bristol, R. I.

I have used Pompeian Massage Cream with gratifying results. I know it will remove all facial blemishes, smooth out all lines and wrinkles, and *is an absolutely necessary article on the toilet table of any refined woman.*
Mrs. ——, Columbia, Tenn.

I went out with my sister one morning and saw one whole side of a front window of a drug store decorated with nothing but Pompeian Massage Cream. We purchased a supply. She writes to know if I am still growing young, which, of course, I am. *It is one of the luxuries of my life.* It goes so far as to make me feel at peace with all the world. Mrs. ——, Orwell, N. Y.

I have *used Pompeian Massage Cream for three or four years* and could write volumes for its excellent qualities—space, however, forbids. Miss ——, Detroit, Mich.

Pompeian Massage Cream *leaves the skin soft, cool, and velvety. My husband uses it always after shaving.* We began its use through advertisements in Good Housekeeping. Mrs. ——, Cincinnati, Ohio.

Pompeian Massage Cream is *excellent for the skin, giving it a soft, healthy look.*
Miss ——, Masonville, Canada.

We have used and like Pompeian Massage Cream. It is an excellent article and *does not need the use of powder after its use.*
Mrs. ——, Omaha, Neb.

What the Men Say:

We have used Pompeian Massage Cream in our family for some time, and all are equally pleased with its beneficial effects. My son, who is just beginning to shave, was greatly troubled with his face until some friend *recommended him to try Pompeian Massage Cream after shaving*, and the trouble disappeared entirely after its use and has not returned. My young daughter has been troubled with freckles for some time, but since using the cream they are hardly to be noticed. Mr. ——, Denver, Col.

The skin feels *delightfully refreshed after the use of Pompeian Massage Cream*, and *looks clean and healthy.* A 50c jar lasts a long time. Mr. ——, Denver, Col.

I am approaching forty-eight years of age, and it is a difficult matter to convince any of my customers or friends who do not know my age that I am that old. They guess my age at not more than thirty-five. And I attribute my youthful appearance to the use of "Pompeian Massage," and one massage a week does the business, and the massage treatment enables me to shave once a day, whereas, before I began using the massage, three shaves a week was all my face would stand for. If this unsolicited testimonial of the merits of Pompeian Massage will avail you anything for publication I authorize you to use it.
W. H. Hoffman, Cincinnati, O.

I find your cream to be *very good after a shave.* It makes the face feel better and *does away with the stinging, itchy feeling.* I have procured a couple of bottles.
W. A. McNeil, Richmond, Va.

I state with pleasure that *I have been using your massage cream a very long time*, and heartily recommend it to all, as I think it is the best made and the best ever will be made. I think a *gentleman's cabinet is not complete without it.* It is very refreshing and healing, *especially when a man shaves* it instantly relieves that sore and itchy feeling. I am more than pleased with it.
Chas. J. Hromatka,
928 Perry St., Allegheny, Pa.

Note: Last 3 endorsements taken from the hundreds of unsolicited ones on file in our office.

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This sample jar affords a generous supply, with which you can try out for yourself the wonderful pore-cleansing qualities of Pompeian Massage Cream. You can also discover its almost immediate effects in giving a natural, fresh, healthy glow to the skin. A wonderfully improved complexion will be yours through the steady use of Pompeian Cream. This sample jar is not for sale at the store. The illustrated book is an invaluable guide for the proper care of the skin. Send 10c. in silver or stamps (only U. S. Stamps accepted) to cover postage and packing.

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MUSIC

CALENDAR

C=Carnegie. M=Mendelssohn. Cua=Cooper Union Auditorium. Cuh=Cooper Union Hall. Gcp=Grand Central Palace. D T=Daly's Theatre. H=Hippodrome. W-A=Waldorf-Astoria.

Marguerite de Forest Anderson, 18 Mar., Eve	M
Boston Symphony Concerts, 18 Mar., Eve., 20 Mar., Aft	C
Kneisel Quartette, 23 Mar., Eve	M
New York Philharmonic Orchestra—31 Mar., 6 April, Eve	C
Mme. Nordica, Song Recital, 23 Mar., Aft	C
Oratorio Society, 20 Mar., Eve	C
People's Symphony Concerts, F. X. Arens, Conductor, 19 Mar., Eve	C
Philharmonic Society, 26 Mar., Aft., 27 Mar., Eve	C
Germaine Schnitzer, Piano Recital, 19 Mar., Aft	M
Symphony Society of New York, Walter Damrosch, Conductor, 21 Mar., 28 Mar., Aft., 30 Mar., Eve	C
Symphony Concerts for Young People, Frank Damrosch, Conductor, 27 Mar., Aft	C
Tollifsen Trio, 24 Mar., Eve	M
Volpe Symphony Orchestra, 25 Mar., Eve	C

OPERA THIS WEEK

Metropolitan

Thursday—18 March. Faust, with Farrar, Fornia, Caruso, Didur and Amato.

Friday—19 March. Die Walkuere, with Morena, Kaschowska, Homer, Anthes, Soomer, and Hinckley.

Saturday—20 March. Matinee: Falstaff, with Destinn, Alda, Gay, Ranzenberg, Scotti, Grassi, Campanari, Reiss, and Bada. Night: Grand gala performance for the benefit of the Pension and Endowment Fund of the Metropolitan Opera Company—(1) Pagliacci (Prologue and Act I.), Mme. Fornia, MM. Joern, Amato, Cibelli, Bada; Conductor, Spetrino. (2) The Bartered Bride Prodana Nevesta); Ballet from Act I.; Conductor, Mahler. (3) Le Nozze di Figaro (Act II.), Mmes. Gadski, Farrar, Di Pasquali, MM. Scotti, Didur; Conductor, Mahler. (4) Die Meistersinger (Last Scene, Act III.), Mmes. Sparkes, Mattfeld, MM. Joern, Soomer, Goritz, Hinckley, Reiss; Conductor, Hertz. (5) Aida (Act III.), Mmes. Destinn, Homer, MM. Caruso, Amato, Didur; Conductor, Toscanini. (6) Il Trovatore (Act IV.), Mmes. Kaschowska, Homer, MM. Martin, Campanari; Conductor, Spetrino.

Manhattan

Friday—19 March. Princesse D'Auberge, with Labia, Gerville-Reache, Zeppilli, Valles, Dufranne, Gilibert, and Crabbe.

Saturday—20 March. Matinee: Double bill—La Navarraise and Pagliacci, with Gerville-Reache, Zeppilli, Valles, Dufranne, Vieuille, Crabbe, and Gianoli-Galletti; and with Zeppilli, Zenatello, Sammarco, Crabbe, and Venturini. Night: Salome, with Garden, Doria, Dalmores, Dufranne, and Valles.

THE FIRST PRODUCTION OF PRINCESSE D'AUBERGE

ANother mark of credit has gone on the wall under the name of Hammerstein for his latest offering to the American music world in Jan Block's opera, Princesse D'Auberge, which was given its premier in this country at the Manhattan Opera House the evening of 10 March and was received with evident expressions of approval. This newest addition to first time productions of opera is not destined to have as great a vogue as some of the others which Mr. Hammerstein has given, but it is interesting, it is tuneful and it contains a series of well-built stage pictures which please the eye. The composer's works are not familiar to us, but he is, nevertheless, a musician who has a thorough understanding of the resources of voices and the orchestra. While he has made occasional use of the leit motif his music is straight opera—opera comique, if you please—and it abounds in melody which it is not hard to catch.

The story is about a young man who lets a woman and dissipation come between him and the woman he loves. While it is true that he is tempted by one who is set to the task by his rival, the fact that he is weak is none the less apparent. Dufranne and Labia were the ones who did the best work, but Valles, who learned the leading tenor role on a few days' notice after it had been rejected by Dalmores and Constantino, did acceptably under the circumstances.

THE LATEST TROUBLES OF MR. HAMMERSTEIN

SUrely the musical battleground of the season seems to have centered about the Manhattan Opera House and Oscar Hammerstein, for, almost since the season's opening, there have been many trials laid upon the shoulders of the prodigious Oscar. Last week two more batteries let go their charge, and if one of them carries the missile reported then it will cause considerable regret.

This "one" missile is the reported severing of relations between Cleofonte Campanini and Oscar Hammerstein after the close of this season. Campanini declares that it is true and that he will not be with the Manhattan Company another year. Mr. Hammerstein merely smiles serenely, when he is pressed for detailed explanations, and says that the relations between himself and his chief conductor are most amicable. Further he tells you—if you happen to be questioning—that he will have six conductors next season, two for the French operas, two for the Italian and two for the opera comique which he will give. And, in closing, he remarks that one of these newcomers is the greatest conductor in the world.

There have been difficulties between Campanini and his chief before, and the impulsive Italian has, on several occasions, indignantly stalked to the office of the management and declared that he intended leaving for Italy. On these occasions Campanini has taken keen delight in reminding everyone within earshot that he left the Scala in just this way. It is bound to be a case of the pitcher's going once too often to the well some day, for Oscar Hammerstein, while a remarkably patient man, is one who bides his time. He has been sorely tried with Campanini, regardless of the fact that the latter has been his most valuable asset and the man who has most helped him to his great success and his present artistic position, and it would not be surprising if—now that the Manhattan Opera Company has weathered its most important storms and has built up for itself a machine—Mr. Hammerstein found it not wholly difficult to get along without the fiery conductor. We can all tell better a few months hence.

BRIGHT PROSPECTS OF THE PHILHARMONIC SOCIETY.

IF, as now appears likely, the Philharmonic Society is to have a fund of $80,000 to place it on a basis of independence equivalent to that of other permanent symphony orchestras of first rank, and is to secure the services of Gustav Mahler who, as conductor, will have authority to rearrange its personnel with the one view of its betterment, then musical New York should rejoice and be glad. The history of the Philharmonic has been fraught with struggles for existence and though it has seen days of moderate prosperity, it never has stood squarely on its own foundation. Even the late Theodore Thomas, who never received his due appreciation, and Anton Seidl were not freed from the difficulties which surround inadequate financial support, and though the recognition of the society's splendid work and the city's need for a great symphony organization comes rather tardily it is better so than never.

Through the active efforts of a number of prominent women, headed by Mrs. George R. Sheldon, pledges for the sum of $80,000 have been secured which is to be the pillar of first strength for the next three years, after which time it is expected that the annual deficit will not require anything like a proportionate guarantee. The engagement, for two years, of so great a musician as Mahler means more than may appear to the casual observer. That it

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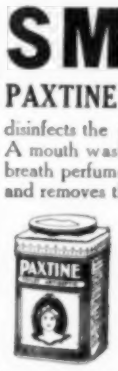

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has been possible to get him to consent to go through with the task which confronts him for more than a single season speaks well for the persuasive qualities of those who secured it. Mahler has already proven that he is a musical giant, and as an orchestra organizer, programme maker and conductor, his European rank has long been such as to have made him the sought-for man by the management of no less an organization than the Boston Symphony Orchestra. That New York should triumph over Boston, with the latter holding the point of vantage in the possession of one of the first three symphony orchestras of the world, is enough to lend an added energy to the moving spirits in the reconstruction of the faded Philharmonic; and it is to be hoped that the musical public will rise to its opportunity by according the support which the cause now deserves.

With opera occupying the first position of importance in New York City the path of the symphony orchestra has been made doubly hard. It is a bit strange that those public spirited citizens who have made opera a permanent possibility should not have seen the vast influence which is wielded on the community by symphonic music, the very basis of all that is best in music. But if, through their efforts, matters are to be given their proper impetus then all that has past should be forgotten. Now that the New York Symphony Society, with Walter Damrosch conducting, is permanently endowed, New York will have two organizations with the single aim in view of fostering the best writings of the masters. And with the new order of things brought about by Mrs. Sheldon and the others associated with her, the future looks especially bright, for Mahler is a genius and he comes at the time when he is most needed.

ART

EXHIBITIONS NOW ON

New York. Fine Arts Gallery. Spring exhibition of the National Academy of Design. Until 17 Apr.

Bauer-Folsom's. Paintings by De Witt Parshall. Until 23 Mar.

Noë's. Recent pictures by W. B. Tholen. Until 20 Mar.

Ehrich's. Portraits by old masters.

Wunderlich's. Etchings by Frank Brangwyn. Until 20 Mar.

Keppel's. Seventeenth-century etchings. Until 6 Apr.

Astor Library. Reproductions of contemporary German and Austrian sculpture.

Lenox Library. Historical exhibition of artistic lithography and contemporary Bohemian prints.

Chicago. Art Institute. Annual of works by artists of Chicago and its neighborhood.

New Haven. Paint and Clay Club. Y. M. C. A. Building. Ninth annual of oil and water color paintings, sculptures, miniatures, etc. Until 28 Mar.

Philadelphia. Art Club. Seventeenth Annual of Water Colors and Pastels. Until 18 Apr.

Plastic Club. Annual of water colors. Until 1 Apr.

Pittsburg. Carnegie Institute. Paintings by "The Eight" American painters. Until 31 Mar.

Washington. Congressional Library. Lincoln memorial exhibition.

EXHIBITIONS TO COME

New York. Fine Arts Gallery. Forty-second annual of the American Water Color Society. 29 Apr. to 23 May. Exhibits received 16 and 17 Apr.

Brooklyn. Ye Handicrafters' Club. Tenth semi-annual of arts and crafts. 29 Mar. to 3 Apr.

Pittsburg. Carnegie Institute. Thirteenth Annual International Exhibition of Oil Paintings. 20 Apr. to 30 June.

Washington. Corcoran Gallery. Annual of the Society of Washington Artists. 20 Mar. to 10 Apr.

AUCTION SALES

New York. Mendelssohn Hall. The James Garland valuable collection of modern paintings. 19 Mar., 8 p. m.

American Art Galleries. Tapestries, old lace and embroideries, jades and musical instruments, belonging to the late James Garland, Esq. 20 Mar., 2 p. m.

GOSSIP

Probably no exhibition of a single man's pictures ever held in New York has met with the success that has attended that of the Sorolla paintings, which closed at the museum of the Hispanic Society on 8 March. Owing to the fact that this Spanish artist's work was comparatively little known to the general public, and perhaps somewhat to the location of the museum, the first day or two attracted no unusual number of visitors, but as soon as it became generally appreciated what an artistic treat was in store for them, people began to flock to view the paintings, until, according to report, the attendance was over 4,000 a day, reaching over 10,000 on Washington's birthday, over 11,000 on the following Sunday, over 25,000 on 6 March, and over 29,000 on 7 March. Nearly every canvas has been sold—four of them going to the Metropolitan Museum of Art, and while not positively stated, the aggregate amount realized will be between $300,000 and $400,000.

The small collection of contemporary Bohemian prints which was on view during January in the lower hall of the Lenox Library Building has again been placed on exhibition there, and is well worth a visit. Among Svabinsky's characteristic portraits in lithography and etching are those of the composers Dvorak and Smetana, both well known to music-lovers in this country, while Frantisek T. Simon's color-etchings form an interesting group, and well illustrate possibilities of getting effects out of the copper plate by other means beside the pure etched line. Etchings by Stretti (who uses soft-ground etchings and aquatint in an effective manner) and a wood-engraving by Hofbauer illustrate the city of Prague, and the snow scene, done in a few tints, are especially interesting. The important historical exhibition of painter-lithography in the print galleries on the floor above will remain on view throughout March.

ANSWERS TO CORRESPONDENTS

FEES

ANy reader can obtain from Vogue an answer to any question as follows:

(1) Addresses will be sent by mail without charge and as promptly as possible, provided that self-addressed stamped envelope accompanies request.

(2) Answers to questions of limited length and unlimited as to time of answer, will be published in Vogue at its convenience without charge.

(3) Ten-day questions. Answers sent by mail within ten days after receipt. Fee, 25 cents for each question.

(4) Confidential questions. Answers sent by mail within six days after receipt. These answers will not be published without permission. Fee, $2.00.

RULES

(A) The right to decline to answer is in all cases reserved to Vogue.

(B) The writer's full name and address must accompany all questions asked of Vogue.

(C) Self-addressed and stamped envelope must accompany all questions which are to receive answers by mail.

(D) Correspondents will please write on one side of their letter paper only.

(E) When so requested by the correspondent neither name, initials, nor address will be published, provided a pseudonym is given as a substitute to identify the reply.

VOGUE MUST DECLINE, WITHOUT FURTHER NOTICE, TO ANSWER ALL QUESTIONS WHEN THE ABOVE RULES ARE NOT COMPLIED WITH.

DRESS

[Note.—All questions under this heading will receive prompt attention. Inquiries may be made in regard to models and materials, costumes suitable for various occasions, liveries for servants, etc. Please note fees and rules under Answers to Correspondents.]

WEARING HATS AND GLOVES AT AFTERNOON HOUSE WEDDING

AT an afternoon house wedding, when the bride is to be married in her going-away gown, should the bride's mother and sisters wear hats and gloves? The wedding will be extremely informal, the guests being limited to the members of both families, not exceeding twenty.

Ans.—For a small, informal wedding such as you describe, we do not think it necessary for the bride's mother and sisters to wear hats or gloves, but they may wear gloves if they prefer, as gloves are usually worn by the hostess at a reception.

SHOES TO BE WORN WITH BLACK SATIN GOWN

What kind of shoe would be appropriate for wear with black satin calling and re-

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ception gown. Would black suede be in good taste?

Ans.—We think the prettiest shoe to wear with a black satin calling and reception gown is one of patent leather. If you prefer a high boot, have an afternoon boot with a very light sole and a kid top. Low shoes are very much worn now with reception gowns, as of course in a gown of this kind you would drive to and from the reception. With them wear sheer black silk stockings, embroidered if you like, but not openwork. We think suede is too dull to wear with a satin gown.

SHOULD HOSTESS WEAR A HAT WHEN GIVING LUNCHEON AT HOME?

If one is giving a luncheon at home, should the hostess wear a hat? Should the hostess wear a hat when giving a luncheon in the restaurant of a hotel where she is living?

Ans.—In giving a luncheon at home the hostess should not wear a hat, but when giving a luncheon at a restaurant it is better style for her to wear a hat, even if she is living in the house.

PROPER SUIT FOR BOY OF THIRTEEN TO WEAR

Is a boy of thirteen years and four months too old to wear an Eton suit for dancing class, or evening, or any other occasion requiring a dress suit? Is an Eton suit suitable for church wear?

Ans.—Whether an Eton suit is correct for a boy of thirteen years depends entirely upon the size of the boy, not his age. If he is not very tall it is the correct suit for dancing class, evening wear and church, but if he is unusually tall for his age it would be better for him to wear the little dinner jacket or what is sometimes called a Tuxedo for dancing school and evening and a boy's black cutaway suit for church.

ENTERTAINING

[Note.—All questions under this heading will receive prompt attention. Inquiries may be made in regard to the forms observed in entertaining. Menus for breakfasts, luncheons, dinners and suppers will be furnished. Please note fees and rules under Answers to Correspondents. Recipes are furnished at an additional cost of 10 cents each.]

PLease give suggestions for a bridge party—about four tables—in the afternoon. What the hours should be? Refreshments? Prizes? Decorations? Form of invitation when it is given to meet Miss Blank?

Ans.—The invitation for your bridge party may be written on paper like that used for your question, and worded:

> Mrs. McGann requests the pleasure of Miss Jones's company for bridge on Thursday, March eighteenth, at three o'clock, to meet Miss Grace Brown.
> R. S. V. P.

If you prefer you can use your visiting card and at the top above the name write "Bridge"; under this Thursday, March 18th; then under the name, At three o'clock to meet Miss Grace Brown.

It is not necessary to decorate your rooms, other than to have flowers in the vases in the drawing-room and for the centrepiece on dining-room table. Put on the table either a lace centrepiece with doylies to match or a pretty luncheon cloth. On one end the silver urn for chocolate, and on the other end tea or coffee, with the necessary cups and saucers, cream, etc. Then in pretty dishes placed here and there on the table put fancy cakes, sandwiches, tiny little rolls or biscuits and bonbons.

There is usually a time limit put on bridge now, instead of playing a certain number of rubbers, and for afternoon bridge from three to five are the hours, then all the tables finish at once and your guests can all have tea together. What prizes you give depends upon how much you want to spend on them. Silver deposit cologne bottles, tea-pot stands and jam pots are popular, also picture frames, vanity cases and book racks.

LUNCHEON AND COTILLION

(1) At a luncheon at half-past one should I draw the shades and light candles?

(2) Will you describe a German, so that I will have no trouble in giving one? Will you also describe a cotillion in the same manner?

Ans.—(1) If your dining-room has a good light do not light candles at luncheon at one-thirty.

(2) A cotillion and a German are the same thing. To give a dance of this kind send out your invitations two or three weeks in advance. Then ask some man who has led cotillions to lead yours, either with your daughter or, if you have none, with any girl you select. The leader usually selects his own figures, tells you which are to be the favor figures, and you supply the favors for them. We advise your getting Dodworth's book on cotillions for full information, but on page 513 of this issue you will find a number of pretty favor figures described.

ETIQUETTE

[Note.—All questions under this heading will receive prompt attention. Inquiries may be made in regard to the etiquette of social intercourse. Please note fees and rules under Answers to Correspondents.]

CORRECT FORM OF RESIGNATION FROM CLUB

KIndly give me the correct written form for resignation from Browning Club, also form for leave of absence.

Ans.—If the club is small an informal note to the secretary of the club is best, beginning:

> My Dear Miss B.:
> Will you kindly present to the committee of the Browning Club my resignation, to take effect at once. I am very sorry to resign, but find it impossible to attend the meetings. Very sincerely yours,

This is simply given you as an idea; the wording you will have to change to suit the case, as of course we do not know the particulars.

If the club is large and formal, write a formal resignation:

> Dear Madam:
> I have to ask you to please tender to the Governing Committee of the Browning Club my resignation from membership, to take effect the first of December.
> Very truly yours,
> To Mrs. Jones,
> Secretary Browning Club.

We do not quite understand what you mean by leave of absence. Is that also from the club? There is no form for this; simply write a note:

> My Dear Mrs. B.:
> Will you please present to the Club Committee my excuses for absence from the meeting of the Browning Club to be held on March 5th?

Then you may add the reason of your absence or not, as you like, and sign it.

WHICH SHOULD MAKE FIRST CALL, VISITOR OR RESIDENT IN CITY

Please give the correct social usage under following circumstances: Two friends, both married women, are in the same city. One lives there, the other has come for a short visit. Which should make the first call, the visitor or the resident? If the latter, is it obligatory on the visitor to return the call, even if her stay in the city is to be very short?

Ans.—The woman living in the city should call on the one that is there visiting. The resident of the town should always call on the visitor. Of course it is obligatory to return the call. The length of time to be spent in the city does not alter this obligation. The call should be returned even if it must be done on the following day.

PROPER USAGE OF "MY DEAR MISS" AND "DEAR MISS"

Kindly inform me regarding the present usage of "My Dear Miss ——" and "Dear Miss ——" in correspondence.

Ans.—"My Dear Miss ——" is more formal than "Dear Miss ——".

Readers of Vogue inquiring for names of shops where articles described in this issue of Vogue may be purchased, should enclose a stamp and state page and date.

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Ladies' Tailor and Furrier

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Descriptive circular and cutting showing quality of the fabric, promptly mailed upon request.

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This type of underdress enables the slender-built woman to wear her gowns with a much greater degree of style than is possible with other undergarments. It contributes just the needed fullness at hip, front or back, to model the figure to its most attractive proportion.

The Lingerie Combination shown here is made of fine mercerized nainsook, trimmed with the daintiest laces and ribbons. Cut in French circular pantalon or with short circular skirt. Bust measure 32 to 42 inches; pantalon and short skirt, 23, 25 and 27 inches long. Price, $4.50.

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(A few illustrations of the Renard collection)

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A fascinating series of imported and Renard Models are being shown continuously. Each steamer brings additional French Model Hats.

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The same grace and originality of our Millinery is exemplified in our exhaustive collection of Imported Gowns, Afternoon and Evening Dresses — Attractively Priced.

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Three and Two-piece Suits in all the New Cloths, and in a variety of new Spring Shades. The Renard Suits are admitted to be exceptional for their cut, fit and workmanship — every garment tailored perfectly.

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Fruits and Flowers in a large variety
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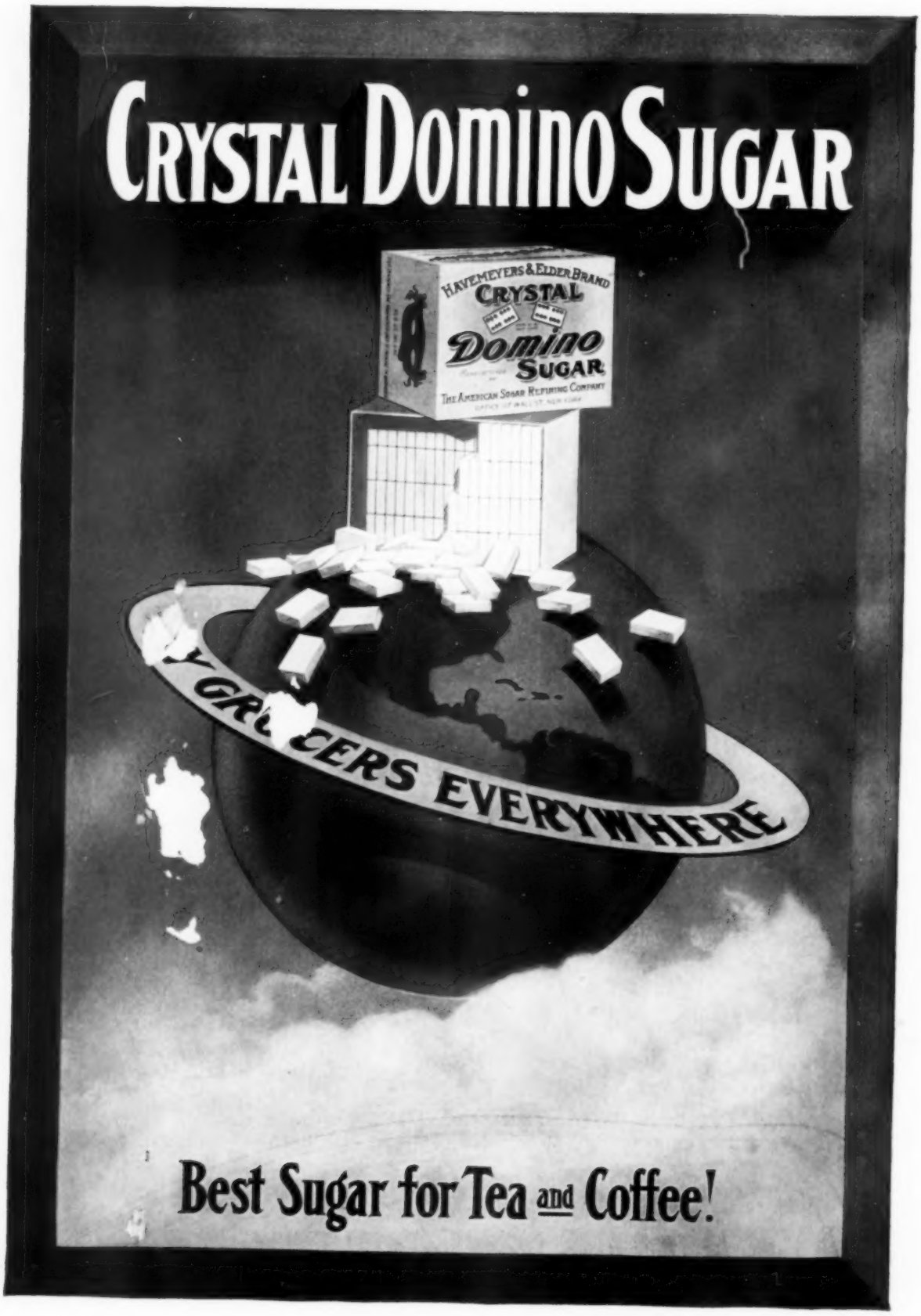

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